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Teacher's Manual for

OVER THE BRIDGE

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THE NEW WORLD READERS

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THE NEW WORLD READERS

Teacher's Manual for

OVER THE BRIDGE

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M. A. ROBINSON / B. DICK

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Preface

The Place and Importance of Reading

The place and importance of reading as a subject of instruction and an essential skill in education can hardly be over-emphasized. Emphasis has always been placed on the development of reading skills in the elementary school. There is now, however, an increasing understanding that the child must not only "learn to read" but must also "read to learn," and that these two aspects of development cannot well be separated. Since the child's progress in school depends largely upon intelligent and effective reading, it is necessary that all teachers be teachers of reading. It is clear that inefficient reading habits impair the child's "reading to learn"; it may well be, in some instances at least, that failures, recorded as failures in specific subjects, should be regarded as failures in reading.

In fact, of all the activities carried on in schools, there is none which functions more readily or more effectively in the child's total environment than reading. The school, therefore, must accept the responsibility for the child's acquisition of this important skill, with full appreciation that it is immediately functional in many phases of the child's total development.

The mistaken assumption that reading was a relatively simple and easily mastered mental tool was the basis for placing the responsibility for instruction in reading on the teachers of the lower grades in the elementary school. This traditional concept required that children be retained in these grades until a certain specified degree of reading skill was achieved. Increased appreciation of the complexity of reading as a mental skill and of the place of reading in many other intellectual activities has brought about a changed outlook. It is not unreasonable to assume that, as the field of study increases in breadth and depth and as the student's responsibility for his own progress increases, the necessity for intelligent and effective reading habits increases. Therefore, teachers in secondary schools and colleges must assure themselves that their students have mastered this essential skill. Although the necessity for reading instruction at all school levels has always existed, it is only in recent years that the problem has been fully appreciated at post-primary levels.

The great emphasis placed on reading in education is further justified by an examination of the place and importance of reading in our present civilization. The one who reads intelligently has today free access to all the experiences and accumulated wisdom of mankind. The one who has not mastered this skill is denied many of the potential gifts in our modern society and may, indeed, be enslaved through the very skill which would have provided the key to these gifts.

Interest and Reading

The emphasis in modern education is definitely placed upon the needs of the individual, rather than upon the requirements of the curriculum. This emphasis presupposes a knowledge of the abilities and interests of the individual. Examination of these factors in education has shown that frequent failure results in emotional strain, unsatisfactory social adjustment and imperfect personality development.

Even a casual acquaintance with the work of the modern school reveals that reading is more skilfully taught than it was even a decade ago and that the uses and purposes of reading are more exactly integrated into the school programme. It may well be that the greatest factors contributing to this improvement are increased use of children's general interests in the motivation of reading instruction and increased appreciation of the reading interests of the children themselves.

The very close relationship between reading skill and total experience offers the school great opportunities to motivate growth in reading skill. Once the functional value of reading becomes apparent to the child, it is obvious that he will be interested in increasing his ability in this skill. The reverse of this condition is also true—so long as the purposes of this instruction and the uses of this skill are vague and remote, intrinsic interest is lacking. Reading "to read" is a non-functional activity, "a process that begins and ends in itself." This misplaced emphasis on means, rather than ends, can result only in confusion and frustration.

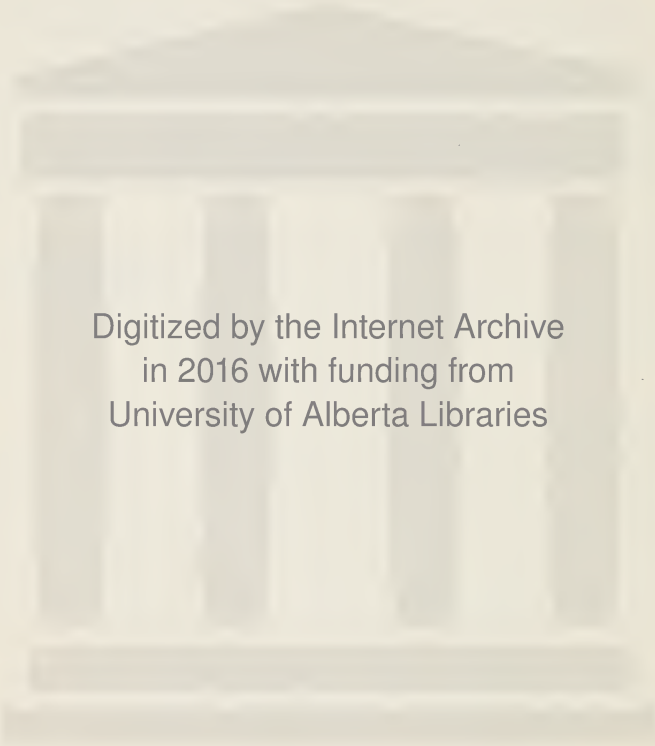
Sincere effort and high intelligence cannot offset this confusion. It may well be that this non-functional approach is one of the causes of lack of growth in reading which necessitates expensive remedial reading programmes.

Not only does successful teaching of reading require that the *child* appreciate the functional value of reading, but also it requires that the *teacher* understand the ways in which this skill functions in the child's total experience. While this applies in the broadest view of education, it is most vital in the development of further growth in reading. It is

clear that reading, which is, in effect, a form of experience, offers opportunities for motivation as wide as the learner's experience itself. There are indeed, few areas of learning activity which do not present opportunity for reading and, consequently, for growth in reading. The discerning teacher will observe also that the appeal of reading becomes even greater as higher levels of maturity are reached.

Complete understanding of the ways in which reading is functioning in the total experience of the child can be secured only by careful study of the individual. On such a basis a flexible, challenging reading programme which is easily adjusted to the needs of the child can be established. The emphasis in such a programme will be the functional use of reading skill. The activity itself will be pleasurable, particularly as difficulties necessitating increased skill are gradually encountered and overcome. This, then, is the place of interest in the motivation of instruction in reading.

FREDERICK MINKLER
General Editor



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The Reading Programme in the Junior Grades

THE NATURE AND IMPORTANCE OF READING

To the teacher of the junior grades (IV, V and VI) comes a special and enjoyable challenge in the teaching of reading. Here are children, keen and interested, who have had three years of primary reading. Some are avid readers, ready for the more intensive reading awaiting them; others are slower, still unable to read primary reading materials and in need of constant encouragement. The teacher's task, then, is not only to understand the pupils of the junior grades and the junior grade programme but also to understand primary reading goals and techniques, in order to carry the skills of the primary grades through the systematic sequences of the junior grades. This opening chapter gives a bird's-eye view of the primary and junior grade reading programme, to provide a review of the salient points for teachers, and to encourage them to study professional books on reading for a more thorough treatment.

By reading, a child can gain not only an understanding of himself, but also of social problems. His success in school, and later in life, is largely related to his success in reading.

Junior grade reading is an integral phase of the school reading programme. It is in these grades that rapid improvement, a broadening of interests, and a perfecting of known skills should take place. Therein lies a challenge to the teacher of these grades to realize that, under his guidance, a pupil may develop either a permanent, positive dislike for reading or, on the other hand, a permanent, positive interest in reading.

To understand the characteristics and objectives of our reading programme, we should examine the three types of reading taught in our schools.

In *Basic Reading*, or *Developmental Reading*, we build reading habits, attitudes and skills in a systematic, continuous way, always keeping in mind the needs of the individual. To give the pupil training in varied reading skills a wide variety of selections such as are found in basal readers is necessary.

In *Study* or *Functional Reading*, the teacher helps the pupil to use his reading skills by reading reference books and textbooks in the content

subjects. He may be seeking items of information for a report, or trying to find a solution for some specific problem. To read texts in arithmetic, social studies and science with understanding, the pupil must have a good foundation in the basic skills.

In *Recreational Reading*, the pupil reads selections of his own choice for enjoyment, appreciation and information. This is free and unapplied reading in which he relaxes, satisfies his curiosity, develops new tastes and permanent interests.

A fourth type, *Enrichment*, underlies all three and concerns itself with the way a child's reading influences his personal and social development. With the distraction of the TV and other media, the child needs more than ever a *personal involvement* in his reading. The teacher should teach reading for its effect on each child as an individual, remembering it can greatly enrich his personality.

SOME TRENDS AND CHARACTERISTICS OF THE READING PROGRAMME

1. The teaching of reading should be a systematic, continuous process from kindergarten through college. It cannot be mastered once and for all in any one grade. This implies that every teacher is a teacher of reading, and that the reading problem is an all-school problem.

2. The reading programme is a slow, deliberate, carefully-paced programme whereby teachers instil a love of reading, strive to develop independent and critical readers, and also aid in the whole development of the child.

3. This sequential growth of reading skills is in each stage of the reading programme—through the reading readiness stage, the initial reading stage, the rapid progress stage, to the extension and refinement stages.

4. The reading programme must combine development of skills and development of interests. The child's own interests will provide the intrinsic purpose for his reading. The skills must be taught in every reading subject and at every level.

5. It recognizes individual differences. A requisite is knowledge of, and competency in, testing and grouping.

6. It uses lesson procedures based on sound educational principles.

7. An effective reading programme should make use of enterprises, including puppetry and drama, as extensions of basal reading materials.

8. It should provide for both retarded and gifted readers.

9. It should be directed by intelligent, well-informed teachers who can develop wholesome attitudes and interests in all types of pupils.

READING AIMS

Help the pupils:

1. Cultivate desirable attitudes and purposes for reading.
2. Guide pupils to read for information and pleasure.
3. Develop interpretation through comprehension, reasoning and memory.
4. Locate and organize information from the text and reference books.
5. Increase and clarify vocabulary through efficient use of many aids in word recognition and deriving meanings.
6. Develop ability to read different types of material fluently and appreciatively.
7. Increase rate of silent reading and adjust the rate to the type of material and purpose in reading.
8. Improve the quality of oral reading.
9. Apply reading skills in every reading situation.
10. Develop a permanent interest in reading and an appreciation of good literature.

These aims are interlocking and must be represented in an effective balanced reading programme.

FUNDAMENTAL PRINCIPLES UNDERLYING THE TEACHING OF READING

Psychological Principles

The principles underlying a reading lesson, and essential to achievement, are the psychological principles of learning.

1. It is easier to learn from meaningful than meaningless material.
2. Purposeful learning is more rapid and more permanent; the more intense the purpose, the more rapid the learning.
3. Without understanding and purpose, the laws of effect, use and exercise will have little value. Intensive drill and long practice cannot have lasting results without proper motivation and comprehension.
4. Effective learning requires rich environment replete with experiences.
5. The continuity of learning aids is of greatest value in the following order: *Direct Experience* (doing); *Observing* or seeing; *Visual Material*—television, movies, slides, pictures, maps, diagrams, etc.; *Discussing and Telling*; *Reading*. (Reading is the most abstract and difficult of the learning aids.)

Child Development

Remember: *Children differ*.

1. Each is a unique individual with varied interests.

2. Each should be taught where he is, i.e. on his own learning level.
3. Each has his own learning rate marked by variability, but growth is continuous. Each child must do his own learning.
4. Each child has basic needs: a sense of belonging, affection, security, achievement, success, independence, etc.

The Reading Lesson

1. There must be teacher readiness: a knowledge of child's abilities, interests, problems, strengths, weaknesses, techniques, and experiential background.
2. There must be pupil readiness: physical, emotional, social, and mental; background of information; language readiness; knowledge of necessary reading skills.
3. There must be reading readiness, that is, a preparatory step for every lesson.
4. There should be mutual understanding or rapport between pupil and pupil; pupil and book; pupil and teacher.
5. The lesson should be developed from the known to the unknown, from the whole to parts.
6. There must be pupil-identified purposes and problems to be solved.
7. More specifically two other basic principles are: (1) the child's first reading of a lesson should be silent; (2) silent reading should precede oral reading unless the teacher is testing the pupil.
8. Information necessary to solve the problem should be selected, related and organized.
9. Conclusions and solutions should be reached, and applications of these made by the pupil.

THE PUPIL—HIS NEEDS AND INTERESTS

Pupils in the junior grades are ready for sustained and wider reading. Though their physical growth is slow, their mental growth is rapid and their reading interests are broader and more specialized. They are eager, alert and serious.

A pupil in these grades has many social and emotional needs that must be satisfied if he is to be a happy, well-adjusted individual. He must have a feeling of belonging and status with his peers. He needs affection, achievement, success and independence. Reading materials can help satisfy those needs. Stories of earlier days should make his life of today more meaningful. Stories of good citizenship may arouse his admiration and self-identification with the hero. Stories of pathos are likely to enlist his sympathy, and give him some insight into his own and others' difficulties. Stories of humour will provide opportunities for him to read for fun.

When a child desires to read more books, to read a better type of book, and to purchase books for his personal library, the teacher knows the child's recreational reading is improving. Rapid progress in reading depends on strong motives and an inquiring attitude, as well as on accurate interpretation and broad interests. Teachers should arouse the child's interests and stimulate more and enduring interests.

READING SKILLS

There are reading skills for every purpose, every type of reading, every kind of programme, and every level of instruction. All reading skills are interrelated, and the individual does not isolate them in the reading process.

If we are developing or practising these skills or abilities, they belong to our Basic Reading Programme. If we are applying them (using them in content subjects), they belong to our Functional Reading Programme, and when we are using them in our pleasure reading they belong to our Recreational Reading Programme. The following account of reading skills will be useful for study and reference purposes.

Word Recognition, Including Meaning

It is not enough to see a word and pronounce it correctly unless we associate with it the correct meaning. Many children, who read aloud easily, do not understand what they are reading. Other children, who falter in their reading, may grasp the meaning quite accurately. The one group needs training in comprehension skills, the other in word recognition skills. All word recognition skills are important, viz., picture clues, context clues, phonetic analysis, structural analysis and dictionary usage. Inadequate teaching of these is the greatest cause of retardation.

Word recognition in the primary grades has been taught largely through two aids, phonetic analysis and structural analysis. Phonetic analysis can be continued in the junior grades for those pupils who need it. Review of phonetic principles, and the application of these, to certain plurisyllabic words is a pleasant experience for most children. Phonetic analysis and structural analysis are essential to dictionary usage. A review and continuance of syllabication principles should be taught in the junior grades. The use of the dictionary usually starts with Grade IV, but picture dictionaries have been used in the primary grades, and the reader glossary frequently in Grade III.

The New World Reader Manuals suggest a definite list of dictionary skills for these grades: alphabetical order, guide words, syllabication, accent, diacritical marks, respelling, preferred pronunciation, selecting appropriate meanings, abbreviations and sources of some words. To achieve mastery over these techniques requires systematic and continuous practice.

It is the teacher's task to help the child recognize the meaning of a word through association, by use of context clues, picture clues, structural analysis and dictionary skills.

Comprehension Skills, Including Critical Reading

Comprehension involves a clear grasp of the author's meaning. An adequate background should be provided by the teacher whenever necessary before attempting to teach a new lesson. Comprehension also involves finding and selecting main and subordinate ideas and following directions. The long stories in the reader are divided into parts to help the pupil in his selection of main ideas. Exercises in workbooks give him similar training in shorter selections. Using imagination, interpretation of illustrations, prediction of outcomes, making comparisons and drawing conclusions are other important aspects. If teachers do not train the pupil to react intelligently to what he reads, to reflect and evaluate, training in comprehension and memory will be of little value. Comprehension should improve gradually and steadily through all grades.

In critical reading two questions a pupil might ask himself are: "What do I think about it?" "What should I do about it?" He could determine whether the story is true or imaginary; how he would act if he were the boy in the story; which character he likes best and why. In the primary class we started by supplying the inference, e.g., "How do you know Tom was a kind boy?" Later the pupil can make his own inferences. When the pupil can interpret and judge the ideas presented, and follow by using the ideas in some new way, he is doing creative and critical reading.

Organization Skills and Retention

To comprehend the organization of a selection, the pupil must see the relationships of the parts to the whole; evaluate the parts into main and subordinate; select the essential parts; and arrange into an outline, summary or notes. Organization is an important factor in work-type reading. In primary grades, training was given in matching meanings; listing and classifying ideas; sequence of events. In succeeding grades training is given systematically in summarizing and outlining.

The ability to retain ideas from our reading, and to use them by communicating with others, is of much greater value than memorizing exact passages in a book. This activity of retention can be improved by training in making outlines and summaries.

Locating and Using Information

Location of information can be taught in every lesson involving reading. Information can be found in the table of contents, in the pages of the text, in the illustrations and diagrams, in periodicals and reference books, in classroom, school and public libraries. Efficient readers can

make use of the information and profit from what they read through their use of comprehension, organization and retention skills.

Related Language Skills

The teacher is concerned with four aspects of language: listening, speaking, reading and writing. Listening and speaking are inseparable parts of oral language; reading and writing are facets of written language. The child must be able to read before he can write. There are many opportunities for teachers to point out correct usage and language structure in the reading lesson. Creative writing may easily follow as a result of a child's interest in the reading lesson.

Appreciation

In order to appreciate the reading selection, the pupil must live the story, see the pictures, hear the sounds and *sense* the feelings. Hence, the teacher should train him to look for interesting words, picturesque and vivid phrases. Good oral reading, choral reading and dramatization are other aids to the development of appreciation. When a pupil extends his reading interests, through reading supplementary books related to school activities and library books from the major fields of good literature, he is showing appreciation.

Rate of Reading Comprehension

This is subdivided into four parts—

1. Fluent phrase reading and emphasis on speed;
2. Slower rate for study purposes;
3. Rapid reading;
4. Skimming.

In Grade IV, teachers stress fluent phrase reading; in Grades V and VI there is emphasis on speed. Training in reading for study purposes is given, to some extent, whenever we have the child organize his information in detail and answer inferential questions. Training in rapid reading is given daily practice in the silent survey reading step of a lesson procedure. The ability to skim is developed whenever a child looks rapidly through a story for a name or main heading, through the contents for some title, or through the dictionary for a word.

Without comprehension, the reading rate is meaningless. Hence the pupil should be trained to adjust the rate to his purpose and the type of material. In the final analysis, a pupil's rate of reading depends upon the difficulty of the material and his purpose in reading it.

Oral Reading

The primary grades do more oral than silent reading but prepared oral reading still has an important place in the junior grades. Pupils need many opportunities to practise worthwhile oral reading, e.g., reading items of information from a text or magazine during a discussion period; reading announcements and reports; reading to entertain others, etc.

Some observations concerning oral reading are as follows:

1. Oral reading implies an audience and should be preceded by silent reading.

2. Greater appreciation of some parts of a story or of a poem is achieved if the selection is read orally.

3. Greater understanding results when a child hears the story as well as reads it.

4. Though oral reading is not so important a skill as the much faster silent reading, it is valuable, and when done must always be well done.

5. Oral reading at sight should be used only when the teacher is testing the pupil. See section on testing in this Manual, page 254.

—6. Oral reading improves the child's enunciation, pronunciation and interpretation. It is an opportunity for him to share his findings or enjoyment with others and should be well done. Sometimes a teacher may wish to read parts to bring out humour or beauty.

A pupil check list is as follows: Stand easily erect. Read in a natural tone as in talking. Read to be heard comfortably. Read smoothly. Group words to make the meaning clear to the audience.

A pupil may have several purposes in oral rereading. In addition to his answering a problem question, he may formulate such goals as: "I wish to read in order to give the audience pleasure." "I wish to read to prove my point." "I am going to read so that all can hear me." "I am going to watch the punctuation." "I am going to remember what I am reading." The pupil needs to assume responsibility for planning his goals, either as an oral reader or as a member of the audience.

Preparation for dramatization is a form of oral rereading that is enjoyable, practical and purposeful. Here the child loses his identity and is practising for a part he may actually perform. There is no better incentive for oral rereading than dramatization, which, it must be remembered, is also an integral part of the reading programme.

Related Skill—Purposes for Reading

The teacher needs to select reading material of interest to the class, and make sure the lesson procedures are purposeful. The pupils' purposes and problem questions must be clear before they start to read a selection. Some purposes for reading are: solving a problem, verification, curiosity, appreciation, humour, guidance, locating information, using information, developing a specific skill, escape. Children learn to use reading to serve the same purposes as those of their parents, but with materials suited to them.

When should these reading skills be used? Most of them should be used each day in any lesson that requires reading. In the lesson plan outlines, reference will be made to specific skills, and suggestions will be given for

developing them. Indeed, much of the development of reading skills depends upon the teacher's skill in questioning and guiding discussions. The better and more stimulating the comments and questions, the greater the child's growth in reading ability will be.

READING LESSON PROCEDURES

Teaching a Prose Selection

An inspired and well-prepared teacher surpasses any formal method. On page 19 is an expansion of a sound, logical method valuable to every teacher of every grade, and for every prose lesson in any textbook. Emphasis is on the fact that the teacher must know the selection, must read it several times and analyse it carefully keeping the needs of her own pupils in mind. Slower pupils need a more careful study of the selection; gifted readers grasp the ideas rapidly and need less time. It goes without saying that the teacher must appreciate the selection if she is likely to stimulate the pupils.

The parts of a reading lesson or directed reading activity are as follows:

Readiness

1. Ensuring an adequate background of information
2. Introduction of new vocabulary
3. Arousing interest through pictures and discussion
4. Motivating the reading by having both teacher and pupil purposes

Guiding the Reading

1. Silent Survey Reading
2. Detailed Study
3. Purposeful Rereading in (1), (2) and the part below

Enrichment and Other Activities

1. Related Language and Creative Activities
2. Study Activities
3. Further Reading
4. Music and Visual Aids

These steps merge into a whole reading lesson. The teacher is aware of the different steps, no matter in which order they are taken, but to the pupil the lesson is continuous even though it occurs on different days. This plan is adaptable for every prose lesson of every grade including content subjects, such as social studies, science and mathematics, where texts are used, and also for many poems.

Teaching of Poetry

Many poems can be taught by the same procedure as a recreational prose lesson, but detailed study too often kills the appreciation. No

analysis should be carried beyond the child's interest. An alternative plan is as follows:

Readiness

Interest and purpose is aroused and vocabulary difficulties, if any, cleared away in the oral discussion.

Guiding the Reading

1. *Oral* reading, well executed by the teacher, to find the answer to some question or shade of meaning, the children's books closed. (For some poems, *silent* reading by the pupils to find answers to problem questions is to be preferred, e.g., the informational poem on page 378.)

2. Discussion for appreciation only.

3. Rereading by pupils or teacher for audience enjoyment.

Enriching the Reading

1. A feeling of delight and pleasure is usually a sufficient indication of pupil enrichment and enjoyment.

2. Further reading of similar poems.

One of the requisites in teaching poetry is a love for it. It is the teacher's privilege to arouse a permanent delight in poetry by kindling the spark that is in every young child. Children like to feel the rhythmic swing of the lines, and to hear or repeat the music of the rhymes. They should appreciate the poem's beauty and cadence as well as its meaning. Poetry was written to be recited aloud. It should be taught or shared only by those who enjoy it.

Choral reading is group speaking of poetry or other literature. In certain respects this is superior to individual recitation. Some of the arrangements are as follows: Solo and refrain; part speaking; two part arrangement; and unison. The following are some of the advantages of choral speaking:

1. It demands co-operative effort.
2. It enriches the quality of voices. Good tone and clear articulation are essential.
3. It beautifies diction.
4. It gives the timid child a feeling of self-confidence and security.
5. Through repetition, memorizing becomes a real joy.

Teachers who are beginning choral reading should never permit droning or chanting. The performance must be meaningful and natural, not artificial. Children should first decide how to recite the poem, and recite it that way many times. Memorization will come last of all. Choral reading takes much practice, but in a suitable atmosphere pupils enjoy it. Pupils should never imitate the teacher except in correct production of sounds.

GROUPING IN THE CLASSROOM

What consideration should the junior grade teacher make for individual differences?

That children differ is a recognized fundamental principle. They differ physically, emotionally, mentally and socially, as well as in needs and interests. They vary widely in capacities and in achievements. They vary widely in their range of reading ability. Frequently, a teacher of Grade IV is not only a teacher of fourth grade reading but a teacher of all the reading grades found in a one-room rural school.

What can be done? Teachers must know the pupils, their characteristics, needs and interests if maximum progress is to be made. Then, to be fair to each child and to develop his ability to its full capacity, teachers should do much individual teaching on the child's own level, and at his own rate of learning, and lead him on to successively higher levels. Although teachers of large classes cannot teach all their pupils individually, they can group them according to their achievement and do as much teaching as possible in groups.

What conditions are fundamental to grouping?

1. Teachers should believe in grouping. By this means they are trying to help pupils read more effectively, trying to prevent retardation, trying to help them make more rapid progress, trying to arouse and stimulate worthwhile attitudes and interests.

2. The pupils should believe in grouping. By this means they can have a better foundation, advance more rapidly, and learn with greater enjoyment.

3. The pupils must be ready for grouping, not only by accepting the idea enthusiastically, but also by learning good work habits—how to work well, how to work independently, and how to work co-operatively. They should be stimulated to work at their fullest capacity. They should be trained to share in the day's planning of activities.

What kinds of grouping can be made in classrooms?

1. There may be groups based on pupils' *interests* as used in committees for projects, research, enrichment, etc. This is a purposeful, co-operative type of learning, and when subjects are integrated or fused, basal textbooks may be used as references, and a variety of supplementary books are also used.

2. There may be temporary groups based on pupils' *specific needs* in reading. Certain pupils may need help in: word recognition techniques; vocabulary development; reading graphs and charts; general significance of a passage; reading to note details; reading speed, skimming; locating information; reading to organize; critical reading; oral reading, etc.

3. There may be groups based on *pupils' achievement*, e.g. in reading, spelling and arithmetic, according to the level the pupil has reached.

4. Grouping by *mental ability* and does not always work well because it may exclude the social, physical and emotional development which deserve consideration. In achievement and interest grouping, the factor of mental ability must ever be kept in mind, for some are fast learners and can progress rapidly whereas the slow learners need shorter and more frequent lessons. A group composed of slow learners and fast learners must be flexible.

Grouping by invitation, social and friendship groups are variations of some of these four kinds.

What are the bases of grouping for reading achievement?

Previous Teacher's Records / Consultation of accumulative record cards provides a general idea of a child's achievement level. However, during the summer there may be a loss or gain, and dependence on the June reading level is not always possible. Useful information, too, comes through conversations, previously given inventories, and questionnaires.

Present Teacher's Observations / Through observations in daily teaching and supervision teachers can evaluate pupils' responses, their attitudes, their method of word attack, the depth of their comprehension, the rhythm of their oral reading, the rapidity of their silent reading, their varied interest and their readiness for the reading of that level.

Informal Tests / A second method of appraisal is by informal tests devised by the teacher to review and appraise both the work taught and the needs of the pupil. Informal tests may be either silent or oral, objective or subjective in type. They may test one lesson or a series of lessons and thus measure the gains of the pupil. Every teacher should set up many informal tests and give them frequently and regularly. Book Level Tests, based on selections in a series of basal readers, are most helpful and can be given individually or in groups to test silent and oral reading. Some of the standards that should be maintained by most of the members of each group are: 75% comprehension, 95% accuracy and pronunciation, freedom from tension, rhythmical reading and a conversational tone. (See last chapter for informal tests.)

Standardized Tests / A third method of appraisal which gives uniform objective tests and provides a basis of comparison with national standards is by standardized tests. The pupils who are below and above norms are considered those who need special help and guidance. A pupil's competence in one skill of reading can be compared with another skill. This comparison also provides a measure of comparison with the individual's previous records if the tests are given regularly two or three times a year, and can show the amount of growth. In this way they can be used as a means of grouping.

Vocabulary Sampling Tests (for individuals) / One of the most helpful individual tests to administer is a vocabulary sampling test of 15 to 25 words chosen at random from the core vocabulary of the Reader. The purpose is to see how rapidly a pupil can recognize these words. He should obtain 95% to 100% accuracy before trying the reader of the next level.

To obtain a complete picture of a pupil's reading ability, combined results of the above five bases are essential. The busy classroom teacher will not have time to use all of these methods except for a few special cases. However, she can constantly be on the alert to notice whether the pupil is making satisfactory progress, and should consider transferring him to a more suitable group when necessary.

What are some suggestions for classroom grouping?

A list of techniques and suggestions teachers have found helpful are as follows:

1. If inexperienced in small group teaching, begin gradually. Establish rapport and good work habits with the class as a whole before starting a two-group system. When two groups are well organized, start a third if desired. Some teachers have four groups and some multi-groups taught by pupils.
2. Discuss the arrangement of furniture with the class and make them familiar with the mechanics of moving furniture early in the year.
3. If desks are stationary have a reading "centre" of chairs near a chalkboard. Occasionally sit with the pupils and be a member of the group or reading club.
4. Make the "low" group feel as important as the "high" group. Help to promote an atmosphere of warmth, friendliness, pride and willingness in each group. Use a "buddy" system for pupils who need special help.
5. Appoint a chairman for each group and direct him in his responsibilities. Rotate this office frequently.
6. If names are chosen for reading groups, be sure there is no association between the name and group ability. A popular practice is to name the group after the chairman.
7. Have flexible grouping because of varying rates of progress and because of irregular attendance.
8. Be sure that directions for assignments are given clearly and understood by the pupils. Provide a variety of challenging and helpful seatwork activities. Check the work faithfully.
9. Do not allow the pupils to keep their basal readers in their desks or to take them home before they have finished them.

10. Confer with parents regularly by letter, report or interview. Be frank with both parent and child regarding the specific instructional level.
11. It is of interest to have a common topic for the group lessons from time to time, e.g. The Ways of the Wild; Tales of Laughter.
12. Evaluate the work of each group and with the class as a whole, after each lesson or unit.
13. Have a list of skills available for checking purposes.
14. A suggested length of teaching time is from one hour to one and a half hours daily. One suggestion is to teach the C group five times a week, the B group four times and the A group three times. Teach the class as a whole frequently, using poems and stories. Teach the class as individuals during recreational reading.

ENTERPRISES FOR ENRICHMENT

The enterprise or experience approach method of teaching is one of the most effective aids to learning, as well as a means of promoting a co-operative class spirit. When basal reader lessons are used as a part of an enterprise or project, their value to the child is increased.

Planned units must be systematic and not haphazard. They should be based on pupils' interests and needs. They should follow an outline similar to the following:

1. What is the problem?
2. What is already known? (Analysis and summaries.)
3. What information is needed? (Selection, evaluation and organization.)
4. Where can we get our information, and who is the best person to find it?
5. How can we find our information?
6. Does the information meet our needs?
7. How should the information be organized?

An example of an enterprise has been worked out in this Manual, page 123. The subject is "Animals of Canada."

If a class can be guided to work out even one or two enterprises for enrichment during the year, the time spent is worth while. By no other method does a child grow so fully in knowledge, skills and attitudes, providing the enterprise has been conducted according to basic principles and by a well-informed teacher.

RELATION OF READING TO LANGUAGE

Language is a two-way process of communication. Listening and silent reading are concerned with the receiving or impression aspect of language by which the child increases his fund of ideas. Speaking, oral reading and writing are concerned with the expression aspect of language

by which the child gives ideas to others. The order of these steps in the development of the child is:

1. listening and observing
2. speaking
3. reading
4. writing

The teacher must follow this sequence of growth when teaching reading. The child must know how to listen before he can talk. He must be able to talk in clear sentences before he can read. He must be able to read before he can write and spell.

CORRECTIVE AND REMEDIAL READING

An effective reading programme provides corrective teaching for the retarded group of three or four pupils in each classroom, which needs frequent help in some definite reading technique or skill. These pupils can be grouped and taught by their classroom teacher using extra exercises on phonetic or structural analysis, dictionary aids, vocabulary extension, comprehension techniques, whatever the needs require. The teacher should determine whether the basal reader in use is on the pupil's level of achievement. It is probable that the basal reader should be several grades below class average for these pupils.

Remedial reading follows the principles of developmental reading but is a more exact and highly individualized teaching. One or two pupils in the classroom may be more than two years retarded in reading and, if easier, new reading materials and careful individual instruction does not bring results, then the reading specialist who knows kinaesthetic and tracing techniques should be called in, or if possible the pupil transferred to a reading clinic.

A BALANCED READING PROGRAMME

The basal reading programme should be the foundation for all reading activities. It should be the means by which the pupil's activities can be integrated into a balanced programme in which recreational reading, curricular reading, the preventive and corrective programme, enterprises and appraisal are all properly articulated. Pupils should be taught to use the appropriate basal reading skills effectively, in pleasure reading, in work-type reading, and in the enterprise activities.

The recreational reading programme should be an outgrowth of the basal programme which has introduced the child to varied types of children's literature.

The special skills of the curricular fields of the functional reading programme should be taught as need arises.

A teacher should analyze her reading activities and the reading skills used in a typical day and compare it with this outline. She could then decide whether she had had a balanced, integrated programme and, if necessary, make adjustments to correct future lessons.

Reading Materials and Teaching Procedures

THE READER

Over the Bridge is a basal reader, designed for use with the average class in the fourth grade. The selections range in readability, according to the Lorge formula, from 3.9 to 5.3, an average difficulty of 4.5, and 30% of the selections above or below the grade level. They are based definitely on the voluntary reading interests of children in this age group. Definite provision is made for the practice of all the basic reading skills. The unit arrangement provides opportunity for correlation with other subjects of the curriculum.

The selections in the Reader may be classified according to the following types: fictional, informational narrative, three informational prose, and poetry. Each poem has been chosen for a specific purpose and is closely related to the unit of study; many of the poems are suitable for choral reading.

The organization of the Reader has followed the unit plan because that plan fits into the curriculum scheme better than other types. Four units (III, IV, VI and VIII) are based on the subjects history, natural science and geography; these units should give purpose to the children's reading and correlate with the content subjects. The selections can be used as introductory or as supplementary material to these subjects. Four units are definitely for the purpose of teaching literature or character training. Unit V has selections from well-known children's books with the hope that the child will wish to read the whole book or a similar one. A collection of folk and fairy tales is provided in Unit I with the purpose of arousing the imagination and encouraging further reading; many children, particularly those with meagre background, need such selections greatly. Unit VII is based on the hope of inspiring the best in the pupil and of giving him an impetus towards further reading and better living. Unit VIII is an all-Canadian unit which intends to develop a feeling of pride in our country.

Pupils must not keep Readers in their desks because the selections should be new for teaching purposes. If the pupils are familiar with a selection before the teacher presents it, the "cream" is taken off the lesson, unless the teacher uses an entirely different approach.

The vocabulary of *Over the Bridge* consists of 619 new words excluding many inflected forms, capital words and words from poetry. (See page 401 of the Reader.) The teacher can make her own selection of additional words based on the needs of her pupils. The average repetition of the new words in the Reader is 2.6; the average repetition of the new words in the Reader, Manual exercises and Workbook exercises is 5.9. With few exceptions there is only one new word in twenty running words and no more than one new word in a sentence. (Most of the sentences have no more than twenty running words.) There is an average of less than two new words on a page and an effort has been made to have the maximum number of new words on a page no more than four, excepting where selections could not be edited. The summary is as follows:

0 new words	64 pages	5 new words.....	8 pages
1 new word.....	80 pages	6 new words.....	3 pages
2 new words.....	91 pages	7 new words.....	1 page
3 new words.....	52 pages		
4 new words.....	34 pages	Total	333 pages, poetry excluded

The purpose of this simplification is not merely to aid the child to read fluently but to provide opportunities for a more thorough understanding. The review words for each selection are repeated in each lesson plan for the teacher's interest. Since a selection may not be taken in order, the list of new and review words will give the total number of difficult words for each selection.

THE PUPIL'S WORKBOOK

The Workbook accompanying the Reader provides either preparatory material for the lesson to be taught, or material to be taught during the lesson or after the lesson is taught. The exercises provide for using a number of reading skills in many different ways. Exercises develop vocabulary, comprehension, organization, location of information and related language skills.

The Workbook exercises require some teacher guidance. They are not intended as self-instructive devices but as a supplement to the teacher's instruction of the directed reading lesson. They are to be used particularly by those pupils who need help in specific skills.

It must be remembered, of course, that no one book is sufficient for the development of these skills and that they must be practised constantly in content subjects and emphasized according to the child's needs. It is not expected that the Workbook will be needed or used by every pupil.

THE TEACHER'S MANUAL

The Manual is divided into four chapters; the teacher should read and refer to them frequently. The opening chapter has given a brief digest of modern principles and trends in reading instruction. For such a broad field it is inadequate, and the teacher is advised to have several of the recommended reference books in her personal library. The chapter on Teaching Plans has suggestions for teaching the lessons. These plans should not be followed slavishly but should be consulted, adapted, rejected, or used as the teacher sees fit. Fundamentally, no matter what treatment is used, the merged steps, outlined on page 9, should be followed. The chapter on Reference Materials should be referred to whenever the need arises; the brief explanations will prove helpful. The list of professional books should prove useful.

The material at the end of each unit is of value to all pupils, but more especially to those pupils who need help in recognizing and remembering the 619 new words listed for Grade IV. The ability to recognize the words is not enough; the pupils must understand the meaning of each word. Therefore, it is hoped that the exercises will be used in a meaningful way, as an integral part of the lesson, or as a review. These vocabulary exercises, designed to develop vocabulary skills, are divided into four types: phonetic analysis, structural analysis, meanings and dictionary usage. The words used are those taken from the Reader. The additional exercises are designed to develop, for the most part, comprehension and organization skills. These exercises, which complement the Workbook exercises, are developed systematically and should prove especially useful for the busy teacher. The experienced teacher, of course, will devise many more of her own to suit the needs of her class.

LESSON PROCEDURES

The unit introductions are to acquaint the teacher with the purpose of the unit in order that she may make a suitable explanation to the pupils. It is expected that part of the first lesson of each unit will be spent on referring to the contents and locating the new selections in it. This is the teacher's opportunity to develop the skill of predicting outcomes, and to motivate the pupils' reading by having them discuss what they think will happen in the various stories and to mention the things they wish to find out through reading these stories.

It is expected that, during the fourth grade, pupils learn the following terms: synonyms, antonyms, homonyms and compound words. Prefixes and suffixes may be referred to as word beginnings and word endings; abbreviations and contractions as short forms if the teacher thinks these terms are less confusing for the pupils.

The amount of instruction given in the word recognition techniques

and other skills depends on the needs of the pupil. It is not expected that every pupil will do every exercise nor that every teacher will use every exercise. The purpose is, merely, to indicate the possibilities for training which are provided by the carefully chosen selections and vocabulary of *Over the Bridge*.

Every lesson can be a testing situation. Here is a simple check list a teacher can use to appraise her pupils' ability as she teaches them.

1. Does he understand the story—can he find main ideas, details, make inferences?
2. Can he remember facts and discuss them?
3. Does he understand most of the vocabulary? Does he use varied methods of word recognition? Does he use the glossary?
4. Does he appreciate the story?

For an outline of the lesson procedure plan used in this Manual see page 9. There follows an expansion of the outline, with the fundamental principles on which the lessons are based, in italics.

The lesson procedures are to be taken as a guide to be adapted or rejected. Each lesson plan is in two parts; the first part is background for the teacher before she teaches the lesson; the second part is the suggested teaching plan including vocabulary analysis and additional activities for the teacher's selection. The experienced teacher will desire to draft her own plans and should have scope for her own ideas. As always, fundamental principles must be followed. It should be remembered that lesson plans may seem cold and formal, but in the hands of a well-prepared, enthusiastic teacher they can be the source of sparkling, vivid and inspirational lessons.

Readiness PLAN FOR A DIRECTED READING LESSON

Preparing the group for the lesson is one principle underlying the first step of the lesson plan. Disregarding the many preliminary lessons which may have preceded this lesson, as a rule only a few minutes are required for this step which includes four closely related parts:

1. Ensuring an adequate background of information;
2. Introducing the new vocabulary;
3. Arousing interest through pictures and discussion;
4. Motivating the reading by having both teacher and pupil purposes.

1. In the oral discussion the teacher and pupils share *their background of information*, and this mutual exchange of ideas should arouse interest and gain rapport. A second principle for this step is: *Attitudes of a desirable nature should be developed*.

2. Some new vocabulary may be introduced in this step during the preliminary conversation, in order that the pupils should understand these

words and use them orally. Pupils are encouraged to derive meanings of certain new words through use of picture clues and oral context clues. Sometimes the chalkboard is used to teach the pupils how to use context in attacking new words. (Isolated word drill is a poor way to prepare the pupil for reading the lesson.) Words likely to cause difficulty, because of a new phonetic element or because they are non-phonetic, are written on the chalkboard during the discussion. Undue time is not spent on vocabulary in this step.

3. To set the mood and pace for reading, the teacher and pupils discuss the title, illustrations, setting and interesting features.

4. In order that the reading be purposeful, the teacher introduces skilfully one or two problem questions, and encourages the pupils to state their own purposes for reading the story. She might ask: "What would you like to find out about this story?" "How can you find out?" Another underlying principle is: *Purposes must be established for every reading lesson.*

Briefly, a pupil is ready for the lesson if he is interested, if he has a personal purpose in reading, and if he can understand the language of the story.

Guiding the Reading

The parts to this step are:

1. Silent Survey Reading
2. Detailed Study
3. Purposeful Rereading (which may be taken throughout the whole lesson.)

Silent Survey Reading / The principle underlying the first part of this step is: *Make the first reading a guided silent survey reading.* Silent reading is more frequent in life, is much more rapid, and improves oral reading of the same selection. It should be a pleasant and interesting first reading. The pupil should grasp the main ideas and sequence of events easily. If pupils need help on *word recognition*, or with comprehension difficulties, they should receive it immediately. The purpose is to have guided rapid reading to find the answer to the problem questions, and to understand the story as a whole.

If the story is long, simple guiding questions should be prepared. If the teacher is able to be with the group during the silent reading, she may raise these questions from time to time as the reading proceeds. While the pupils are reading, the teacher should be on the lookout for signs of difficulty. If the children must do the first reading independently, the guiding questions may be written on the board. The guiding questions should be largely *factual* (what? who? when? where?), *sequential* (following the story development), or *inferential* (something gathered from the facts:

how? why?). An alternative method is for the pupils to prepare guiding question for discussion as they read silently. Pupil involvement is the best type of motivation.

Discussion and Study / The second part to Guiding the Reading may be called Detailed Study. Here the principle is: *Develop comprehension and critical reading abilities and vocabulary skills*. At this stage comments and questions leading to the development of inferences, conclusions and vocabulary should be used. The discussion should be neither too detailed nor too casual, but some prose selections do require more thorough treatment than other selections. The teacher should encourage the children to ask many of the questions and to join in the discussion. If it is a recreational selection, the humour or beauty or exciting part of the story should be brought out and a desire for further reading stimulated. If it is a work-type selection, organization abilities should be developed. The discussion is often used as a motivation for rereading.

Here all vocabulary difficulties should be eliminated. The approach should be through meaning, but the necessary methods of word attack should be used, viz., context clues, picture clues, configuration clues, phonetic analysis, structural analysis, glossary or dictionary.

Purposeful Rereading / This takes place whenever a pupil rereads to find the answer to a question. It is often an opportunity for the pupils to check one another's comprehension. At this time in the lesson there should be no word difficulties since the vocabulary was mastered in the previous step. If there are difficulties, tell the pupil quickly. In fairness to the group, do not take time to teach vocabulary here. For the particular pupil who needs help, do this in the follow-up activities.

Rereading can be either silent or oral or both, depending on the needs of the pupil, and the type of material, *but the purpose differs from the purpose of the first silent reading survey*, e.g., proving a point, drawing an inference, finding the most descriptive or exciting or favourite or humorous part of the story, improving comprehension, giving enjoyment, testing skills, or preparing for a follow-up activity.

Note the following symptoms of good silent rereading: Freedom from mechanical difficulties; freedom from tension movements and vocalization; freedom from head movements; good reading posture; high level of comprehension; more rapid rate than for oral reading.

Note the following symptoms of good oral rereading: fluent and rhythmical reading; accurate pronunciation and word recognition; good reading posture; conversational tone; accurate interpretation and comprehension.

Briefly, purposeful rereading (a) is an integral part of the preceding steps; (b) may be silent or oral or both, but not necessarily on the whole selection; (c) should have new purposes.

Enrichment and Other Activities

Most of the enrichment and other activities are follow-up activities but some of them may be taken during or before the lesson.

The parts to this step are:

1. Related Language and Creative Activities
2. Study Activities
3. Further Reading
4. Music and Visual Aids

These activities should vary, since all children do not need the same activity. Often an incentive to further reading and a feeling of appreciation are sufficient without any additional activity. Individual needs should be cared for and several activities suggested. In this step provision must be made for the group or individual. It is necessary to consolidate vocabulary and strengthen comprehension and organization skills. The principle underlying this step is: *Instruction is differentiated in terms of pupil needs.*

Related Language and Creative Activities / Arts, crafts, dramatization, story-telling, story-writing, correct usage, language structure and enterprises. Examples of enterprises are:

Unit 1. A collection of folk tales from many different countries.

Unit 2. Dogs: kinds, care, stories, dog show.

Unit 3. Pioneer times, collection of relics.

Unit 4. Animals of North America.

Unit 5. Book Fair.

Unit 6. Children in other lands.

Unit 7. A School Code: What We Believe in.

Unit 8. A trip across Canada.

Study Activities / Workbooks, outlining, dictionary, drill on skills, etc.

Further Reading / Discussion, research, browsing, independent reading, etc.

Music and Visual Aids / Appropriate songs, records, slides, filmstrips, films, etc.

VOCABULARY SKILLS AND PRINCIPLES

The distribution of the vocabulary skills suggested for use in the fourth grade Reader, Manual and Workbook is as follows:

Phonetic Analysis

Phonetic analysis is used as one aid of word recognition but must not be divorced from meaning. In the first year stress is placed on consonants; in the second year stress is placed on vowels. In the third year phonic principles are applied to the syllables in words. In the fourth

Reader level, phonetic analysis is applied to pronouncing the dictionary respellings. Hence without a knowledge of phonetic analysis, a pupil cannot be expert in dictionary usage. Look at the beginning of A Little Dictionary on page 393 for the pronunciation key recommended for fourth grade. Note:

1. When two or three consonant sounds blend together, they are called *consonant blends*, e.g., *stretch*, *crest*.

2. When two consonants have one speech sound, they are called *consonant digraphs*, e.g., *pluck*, *write*, *shake*, *when*.

3. *Vowel digraphs* are two vowels that represent one sound, e.g., *breathe*, *coast*, *friend*. (Usually one of the vowels is silent. See page 50.)

4. A *diphthong* is two sounds closely blended to sound like one sound, e.g., *proud*, *loyal*, *crowd*.

There follows a list of phonic principles to be reviewed in the lessons of the first two units and referred to in the remaining units.

PHONIC PRINCIPLES

1. When a syllable or one syllable word ends in a vowel, the vowel is usually long, e.g., *tū* lip. (Unit 1, page 51.)
2. When a syllable ends in a consonant, its vowel is usually short, e.g., *cān* dle. (Unit 1, page 51.)
3. When there are two vowels in words of one syllable, usually the first one is long and the second is silent, e.g., *hōpe*, *cūre*. (Unit 1, page 51.)
4. When two vowels of a word are together, one is usually sounded and the other is silent, e.g., *bōat*, *bēet*, *piēce*, *frīend*. (Unit 1, page 51.)
5. The final *y* in words of more than one syllable is usually short, e.g., *happy*. (Unit 2, page 76.)
6. A vowel followed by *r* has a modified sound (i.e., the sound of the vowel is controlled by the *r*), e.g., *fur*, *sir*. (Unit 2, page 76.)
7. In words or syllables containing only one vowel *a* followed by *l* or *w*, the *a* is neither long nor short, e.g., *ball*, *walk*, *saw*. (Unit 2, page 76.)
8. *C* is usually soft before *e*, *i* and *y*, otherwise it is hard, e.g., *city*, *cut*. (Unit 2, page 77.)
9. *G* is usually soft before *e*, *i* and *y*, otherwise it is hard, e.g., *gem*, *gypsy*, *game*. (Unit 2, page 77.)

Structural Analysis

Structural analysis is a second aid to word recognition. In the fourth reader programme we are reviewing:

1. Inflectional endings: e.g., *s*, *ed*, *ing*, *er*, *est*.
2. Contractions: omission of one letter.
3. Compounds: *solid*, *hyphenated*, *two-word*.
4. Suffixes: *ly*, *y*, *ful*, *en*, *n*, *less*, *ness*, *ment*, *or*, *er*, *ish*, *teen*, *th*, *ty*.

5. Prefixes: a, mid, dis, im, un, re.
6. Syllabication (See rules below.).
7. Accent: first syllable of two-syllable words. (*In words of two or three syllables, the first syllable is usually accented except when a prefix is used, e.g., can'dle, gi'ant, mis take'.*)

SYLLABICATION PRINCIPLES

1. A consonant between two vowels usually starts the second syllable, if the first vowel is long, e.g., Ro man. (Unit 1, page 52.)
2. A consonant between two vowels usually ends the first syllable, if the vowel is short, e.g., med al. (Unit 1, page 52.)
3. When two consonants come between two vowels, the first syllable usually ends with the first of the two consonants, e.g., let ter, hap py, clus ter, lug ging. (Unit 1, page 52.)
4. Words ending in *le* after a consonant, usually include the consonant in the last syllable, e.g., a ble, ta ble, cir cle. (Unit 2, page 78.)
5. When *ed* comes at the end of a word it adds a syllable when preceded by *d* or *t*, e.g., wait ed. (Unit 2, page 78.)

The *prefixes* to be taught in the fourth reader programme are: ad, be, con, de, en, ex, extra, fore, intro, pre, pro, sub, tri.

The *suffixes* are: able, ade, al, ance, ant, ar, ary, dom, ence, est, ible, ion, ious, ite, let, ous, ship, sion, tion, ward.

The *syllabic accent* is the primary accent, to be continued and extended to three-syllable words and homographs. (Unit 1, page 35.)

Structural analysis must always be tied in with meaning and correct usage in order to promote reading growth.

Dictionary Usage

The use of the dictionary in Grade IV is largely to find (a) the pronunciation of the word and (b) the right meaning. Training in alphabetical sequence (first letters), vowels, consonants, accent and meanings has been given in the primary grades. The fourth reader programme is concerned with the following dictionary skills: alphabetical sequence to the third letter of a word; guide words; appropriate meanings; root word and affixes; pronunciation: key words and respellings, i.e., diacritical marks for vowels, letter representation of consonants and syllabic divisions showing primary accent.

Teaching Plans

PAGE X

Cross the Bridge with Me

Note to the Teacher

This opening poem is an invitation to the boys and girls to visit mythical lands with the writer. Before these places can be visited, fanciful bridges must be crossed. The purpose of the poem is to arouse an interest in the contents of the Reader. A study of the table of contents should precede and follow the teaching of the lesson.

Marion Hood Cross is the senior speech consultant for the public schools of Toronto. Her poems for children are beautiful in their simplicity and are written with a delightful deftness.

As you study the poem, select the words, if any, which you think your pupils need to learn, and when you teach the lesson decide whether to work them into the preliminary discussion or to leave them to be learned from the context of the poem.

Though you are developing many reading skills, as you teach this lesson, devise ways in which the following skills may be stressed.

Skills for Emphasis

APPRECIATION / Creating a desire to read *Over the Bridge*.

LOCATING INFORMATION / In the contents of the Reader.

There follows a suggested teaching plan which you may adapt to suit your own classroom situation.

Introducing the Reader and Teaching the Lesson

PREPARATION OR DEVELOPING READINESS

Making Use of Background of Information and Arousing Interest Through Illustrations and Discussion

Ask the pupils to recall any bridges they crossed during the summer as they travelled along a highway, road or street. Discuss their reasons for crossing the bridge, its interest and value to them and others.

Examine and discuss the illustrations on the cover and title page of the Reader and develop reasons why they think the title *Over the Bridge* was chosen. Note the names of the editors and publishers on the next page. Turn to the table of contents and stimulate discussion on each unit, relating it to the title of the book.

Vocabulary

NEW WORDS / greet, view, wondrous.

Prepare the pupils for understanding and using these words orally. For example, in the above discussion lead the pupils to describe the *views* they have seen when standing on a bridge. When one of them uses the word “wonderful,” ask him if he knows the word a poet would substitute for it, i.e. *wondrous*, and have a few pupils pretend to be poets and use it in sentences, e.g., I can view a wondrous sight. There is a wondrous view. Make sure they understand the shifts of meaning of: *wonder*, *wonderful*, *wondrous*; and also *view* and *to view*. (If someone met you crossing a bridge and called out, “Greetings, my friend,” what would he mean? How would you say it? “Hi!” “Hello!” Another way might be, “I *greet* you kindly.”) In this informal discussion, you can determine if the pupils have sufficient understanding of these words. Use the chalkboard in teaching *view*. (Show *view* = vū.)

Purposeful Questions for Reading

Tell the pupils you are going to read the opening poem in the Reader. Find the title in the table of contents. What do you think the poet means by “crossing the bridge”? Let us find three countries she asks us to visit. Listen while I read it to you. (Books closed.)

GUIDING THE READING

Survey Reading (comprehension, appreciation, location of information)

Pupils listen while the teacher reads the poem to them. After discussion of the meaning of “crossing the bridge,” lead them to conclude that they will be travellers this year, crossing imaginary bridges into new lands of stories and poems.

Discussion

Books are opened, and children reread silently to answer such questions as these which the teacher may ask: What is the first country the writer wishes you to visit? What will you see there? The second? The third? What is the “wondrous bridge” mentioned in this poem? Where might you find “a printer’s garden”?

Refer to the table of contents again and ask: To which unit does verse one refer? Verse two? Verse three? To which units does the last verse refer?

Ask: In which unit would you find a story about early days, a story about a bird, a story of other lands? Look at the contents of “My Poetry Book.” In which section would you find a poem about a dog, books, a fairy?

Oral Rereading

Three pupils might like to be guides and read the first three invitations. A fourth pupil could read the last verse, giving the explanation.

Or the poem might be taken chorally:

Solo reader: lines one and two

Class: lines three and four

repeat for verses two and three

Unison: verse four

ENRICHMENT AND OTHER ACTIVITIES

1. Discuss the Workbook. Examine the cover; read the editors' names; examine the exercises, illustrations and skills plan.

2. Exercise 1 on page 1 of the Workbook (location of information in the table of contents).

3. Pupils look for more poems about fanciful bridges, e.g., "On the Bridge," Kate Greenaway; "The River Bridge," James S. Tippett.

THE RIVER BRIDGE

Our river is wide; our river is deep;
The bridge across it is long and high.
The twisted cables, the beams and towers
Make a huge drawing upon the sky.
My father and I when we cross the bridge
Have a game which we always play.
The one who sees the most kinds of boats
Is "Captain" or "Skipper" the rest of that day.
My list one day was extremely long
So father made it into a song.

Ferry-boat, steamship,
Freighter, scow,
Tug boat, battleship,
You've got me now.

Cat boat, liner,
Raft, canoe,
Cruiser, yacht,
That's enough for you.

James S. Tippett

UNIT 1: THE BRIDGE TO WONDERLAND

The purpose of the unit, "The Bridge to Wonderland," is to help children appreciate the fanciful and the imaginative. It should also give them an escape to a world of success and beauty, and answer a real need of discouraged children or of children with a drab and meagre background. Folklore is the foundation of our literature, and most children enjoy it. This unit provides a variety of selections ranging through interests that are aesthetic, surprising, improbable, charming and just sheer fun. We hope that such stories will lead to further reading and add richness and beauty to the children's lives.

Fairies

Underneath the flowers,	But if your eyes are open
Peeping through the grass,	As wide as they can be,
Fairy folk are hiding	And you believe in fairies,
When grown-up people pass.	They're very plain to see.

Lillian Mae Webb

All skills should be developed in every unit, but we suggest that emphasis be given to one or two subskills in each unit. For example, in unit one you might stress the skill *finding main ideas*. Guide the child to find the main idea, thought or purpose in each story. Help him choose new titles for the stories. See suggestions (page 49) in the Manual exercises at the end of the unit. Another skill to develop carefully in this unit is that of *making inferences*, leading to the *drawing of conclusions*. During the readiness step and study step, involve pupils in discussion. Ask inferential questions (Why? How?) and have the pupils verify their answers. Several Workbook exercises will help in the development of these skills.

A WORD OF ADVICE ON TEACHING VOCABULARY SKILLS / As primary teachers will tell you, there are a great number of vocabulary subskills taught in Grades I to III. In Grade IV, these skills should be reviewed and maintained. The most important of these primary skills are reviewed in the lessons of the first two units, and maintained throughout the remaining units. It may be that the teacher will prefer to postpone this review to the third and fourth units where the selections are of an informational-narrative type. Adapt the following lesson plans to fit your purpose and your pupils' needs. Remember that success in junior

grade reading is largely dependent on proficiency in using vocabulary skills. Do not overemphasize development of vocabulary skills to the detriment of inculcating a love of reading. The wise teacher will know when is the best time in the lesson to teach these skills; frequently a period following the lesson is the appropriate time.

In introducing this unit, refer to the table of contents, and have the pupils read the names of the selections in unit one and the poems in "My Poetry Book," pages 362-369. Develop the idea that wonderland is a world of fancy. Have pupils give the names of stories, poems and books which they have read and which they would classify as tales of wonder. This would be an appropriate time to refer to the library chart in the Workbook, page 120. Explain and encourage the use of it throughout the year.

PAGES 2-6

Marco Comes Late

Note to the Teacher

"Marco Comes Late" has been chosen as an opening selection to bridge the gap from the carefree hours of holiday time to the definite routine of school days. The good excuse Marco offered his teacher was remarkable in its inventiveness and, though not accepted, was understood by his teacher. This was no feeble explanation of lateness nor yet a falsehood, but just a real tall tale composed on the spur of the moment. In reality Marco was day-dreaming and dawdling on the way to school. The purpose in reading the poem is for sheer delight, not moralizing.

Dr. Seuss, whose real name is Theodor Seuss Geisel, was born in Springfield, Mass., in 1904. His literary contributions have included magazine illustrations and stories, documentary films and animated cartoons, as well as a large number of books.

Possible Skills for Emphasis

COMPREHENSION / Using imagination, sequence of events.

RELATED LANGUAGE / Creative writing of a story.

APPRECIATION / Enjoyment of humour.

Study the poem and decide how these skills can be developed.

Teaching the Lesson

DEVELOPING READINESS

Background of Experience

Discuss with the pupils their reasons for being late for school. Ask them how they feel when they are late, what procedure is followed when they are late, if the teacher asks them why they are late.

New Vocabulary

Decide which words and concepts you think should be taught in the preliminary discussion and which should be learned from the context of the poem. For example, you might decide to leave these phrases for discussion after the poem is read: “stuttered,” “stood there stock-still,” “worried me pink,” “pride and joy,” “brand new bird,” “hatched,” and “fluttered away.”

In the oral discussion introduce and encourage the use of such words or phrases as “promptly,” “excuse,” “according to rule”: “When we arrive some place *on time*, we can say we have arrived *promptly*. How can we describe the beginning of school—the arrival of trains or planes? There is a good reason for the lateness of trains or planes, but sometimes people are late due to carelessness, and then they make *excuses*. What excuses have you given for lateness? Do you ever blame the clock? *According to our rule*, at what time does school start?” Have these words used several times during the conversation.

Pupil-Purposes

Continue the discussion. Read the title. Who might Marco be? Where might he be going? Why do you think he was late? How can we find out? What else would you like to know?

GUIDING THE READING

Survey Reading (using imagination, sequence of events, making inferences, appreciation)

The pupils’ books should be closed. The teacher reads the whole poem to the class while they listen to discover why Marco was late.

Study and Rereading

Pupils give the reason why Marco was late, and open their books. They examine and comment on the illustrations.

Reread silently stanza one to find out what Miss Block said, the questions she asked and how Marco acted.

Reread the next two stanzas and discuss what happened on Mulberry Street. Have children explain concepts: *stood stock-still*, *worried me pink*.

Describe Mr. and Mrs. Worm’s fight (stanza four). Whose part would you take? Why would Marco be the *world’s meanest boy*?

Describe the argument between Mr. and Mrs. Cat (stanza five). Whose part would you take?

What happened next (stanza six)? What is the meaning of *hatched*? Why is the bird called brand-new? What was the bird’s message?

Did the teacher believe Marco (stanza seven)? How do you know? What does *looked him clean through* mean? Why did Miss Block smile?

What did she ask him? Why? Explain *sort of squirm*. Do you think Marco's reply was quite good? Why? What did Marco actually see? Do you know yet the real reason why Marco was late?

In his excitement, Marco changed parts of his story about the egg. Can you find three places where this was done? (The bird laid an egg on my 'rithmetic book; that boy ought to smash that egg off his head; the egg on my book.)

Why are some parts in capitals?

Purposeful Rereading

During the study of the poem, the pupils have reread orally various lines of the poem to prove their answers.

Reread the story in parts: Miss Block, Marco, Mr. and Mrs. Worm, Mr. and Mrs. Cat, the bird.

Reread the part you think most humorous.

ENRICHMENT AND OTHER ACTIVITIES

Creative Activities and Related Language

1. Divide the story into six parts and illustrate a strip.
2. Review these contractions, and have the pupils find others:

An egg's more important	I don't care	Till 'leven o'clock
That's what the bird said	I'm sorry	

3. Write a tall tale about yourself, "..... Comes Late."

Study Activities

1. The Workbook, pages 2 and 3, may be used in separate periods, but preferably before the story "Kattor." They are preparatory to dictionary usage: (a) alphabetic sequence, (b) vowels: long, short, *w* and *y*, (c) syllabication.

2. Compare the vowels in the following: cake, me, bite, note, use; cat, met, bit, not, us. Show that some dictionaries mark the long vowels with a macron, e.g., cāke, and the short vowels with a breve, e.g., căt.

3. Compare the use of *y* in these words: yet, you, yes; sky, style, pity. Develop the rule: *The letter y is a vowel when it comes within a word or at the end of a word.* Teach the rule about *w*, similarly using such words as: with, will, would, down, cow, now.

4. Develop the rule on syllabication: *The number of vowel sounds that you hear in a word tells the number of syllables a word has.* If you hear two vowel sounds, there are two syllables. Use such words as: mother, worm, wait, punish, wonder, worried.

5. See check list diagnostic test for word recognition needs page 251, to determine whether your pupils need these vocabulary exercises.

Further Reading

Horton Hatches the Egg, Dr. Seuss (Random House)

The Vegetabull, Jan LeWitt (Harcourt)

New World for Nellie, Roland Emmet (Harcourt)

If I Ran the Zoo, Dr. Seuss (Random House)

PAGES 7-16

Kattor

Vocabulary for the Teacher's Selection

NEW WORDS / 7 sturdy, *ventured*, objects, creatures; 8 tenderly; 9 conquer; 10 fury, *torrents*, finally; 11 *astonished*, *directly*, *determined*; 13 *quiver*, *grasp*; 14 comfortable, *vast*, struggle; 15 *scarcely*; 16 *curious*.

The italicized words in the above list appear in A Little Dictionary on page 393 in the Reader.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Finding main ideas (Manual pp. 34-35 and end of the unit 54); sequence of events; making inferences (Workbook, p. 6).

VOCABULARY / See analysis for teacher's selection (Manual pp. 35 and 36); see Workbook for exercises on syllables, compound words and suffixes on page 4.

ORGANIZATION / Sentence outlining or details (Manual p. 35,36).

RELATED LANGUAGE / Conversations, dramatization (Manual p. 36).

Interests, Attitudes and Appreciation

1. World of make-believe, talking animals. 2. Sympathy, understanding, ambition. 3. Humour.

Type of Story

Fiction—the world of fancy, a story about a tiger.

Note to the Teacher

The purpose of this story is not to point out a moral but for appreciation of humour. Kattor, a young strong tiger, full of the joy of life, attempts to prove that he is the greatest tiger in the world by conquering the wind, the mountain and the sea. His disillusionment arouses the child's sympathy and understanding. His tolerant, sympathetic mother appreciates his ambition and quietly enjoys his braggadocio. However, she cushions his downfall by pointing out in a kind, matter-of-fact way that the wind, mountain and sea are still in existence despite his efforts to conquer them. She comforts him by implying repeatedly that there is important challenging work for a young tiger to do. (Doubtless some

ambitious pupils who have a fellow feeling for Kattor will conclude silently that they are important, too, and that in their everyday work guided by their teacher, they can find challenging tasks worthy of their talents and which will give them happiness. There is no need to discuss openly these personal comparisons.)

Teaching the Lesson

READINESS

Background of Experience

Discuss tigers, their great size and strength; their colour, habits, homes. Encourage children to tell what they know about tigers and where they received their knowledge—zoo, movie, TV, books. Show pictures of tigers.

Development of New Vocabulary and Concepts

Select the words you wish to present at this time and decide which you will leave for learning from the context during the guided reading.

Introduce and encourage pupils to use during the discussion the following words: *sturdy*, *creatures of the wood*, *astonished*, *determined*, *curious*. Who have pussy cats? Has your cat ever acted in a *determined* manner? When? What do you mean when you say your cat is *curious*? *fierce*? Could a cat ever be *astonished*? When? What would make your cat look *sturdy*? Kattor, the young baby tiger, was *sturdy*, *determined*, sometimes *astonished*, *puzzled* and *curious*. What small *creatures of the wood* would live near him? Discuss the meanings of the concepts: *vast stretches* of sand; *swishy tail*; *lapped peacefully*; *fluffed up* bed of leaves; *mocking* wind. Use the illustrations as picture clues, e.g., for *sturdy*, *determined* and *puzzled*.

Pupil-Purposes for Reading

Find out what the pupils would like to know about Kattor. The illustrations will aid them in stating their purposes. Perhaps they would like to know how strong he was and how his mother showed her love for him.

GUIDING THE READING

Silent Survey Reading (sequence of events, finding details, words in context)

Guide the pupils in their silent reading of the story by such comments and questions as the following. Be observant of pupils' vocabulary difficulties as they read and assist them. Those who are ready with the answers first might practise silently what Kattor and his mother say to each other.

Read the first page and find out why Kattor thinks he is powerful. Finish the section and find out what he promised to do for his mother. What did his mother reply? (Brief comments.)

Read the title of part two. I wonder what Kattor is fighting against. Read and find out whom Kattor thinks is the winner. What did his mother say?

Read the title of part three. What does he try to conquer this time? Read to find out how successful he was. How does his mother comfort him?

Read the title of part four. Comment on the illustration. Read until you find out what happened when Kattor tried to conquer the sea. What does his mother promise to do?

Read the title to part five. Read to find out what his mother showed him. What did he seem to hear in his sleep?

Detailed Study (making inferences, making comparisons, outlining, vocabulary skills)

This may be the second lesson. If you are teaching another class (rural school) or group at this time you would assign exercises in the Workbook.

COMPREHENSION AND CRITICAL READING / Have pupils discuss what they found out about Kattor. Trace how he showed his strength. How did he want to show his love for his mother? How did his mother show her love for him? Was there any likeness to cats? Discuss what his mother meant by, "Do well what tigers can do."

Ask such questions as: Why did Kattor think he had conquered the wind? How did Kattor feel when he thought he had conquered the rain and the wind? Quote from the story. Why did Kattor think he had frightened the mountain away? What did he discover about the water when he attacked it? Why did he not know about the tide? What did Kattor think he was because he had conquered the wind, frightened the mountain and scared the sea away? Why did Kattor's mother take him up on a high cliff? Why didn't Kattor's mother scold him each time he boasted? Why did Kattor ask his mother, "Am I not a great strong tiger?" Discuss his feelings. Would Kattor really become a great strong tiger? Why?

List the headings on the board and tell the pupils this is called an outline of the story. Have five pupils (one for each part) summarize the story briefly.

Kattor

- I. Kattor, a strong baby tiger
- II. Kattor's first battle
- III. Kattor's second battle
- IV. Kattor's third battle
- V. The fourth day

Help the pupils to change the phrase outline to a sentence outline such as the following:

Kattor

- I. Kattor was a strong baby tiger.
- II. Kattor had his first battle.
- III. Kattor had his second battle.
- IV. Kattor had his third battle.
- V. Kattor's mother went for a walk with him.

SUGGESTED VOCABULARY ANALYSIS / During the detailed study reading, many of these words have been taught. They are summarized here for your convenience and for your selection.

1. Context—ventured, objects, tenderly, fury, torrents, finally, directly, quiver, struggle, tide, scarcely, lapped, grasp.

2. Phonetic Analysis—Review the letters of the alphabet, consonants, vowels, and why *w* and *y* are sometimes both consonants and vowels. Find words in "Kattor" to illustrate the rule: woke, you, water, young, tomorrow, blow, say, always.

Review "syllable." (*There is one syllable for each sounded vowel.*) Use words from the story: softly, farther, mother, Kattor, screaming, morning, exercise.

Using such words from "Kattor" as baby, fury, tiger, notice, develop the first vowel principle: *When a syllable or one-syllable word ends in a vowel, its vowel is usually long.* (An open syllable is one ending in a long vowel, e.g., *ti'* in tiger.)

Using such words from "Kattor" as soft, went, them, strongest, develop the second vowel principle: *When a syllable or one-syllable word ends in a consonant, its vowel is usually short.* (A closed syllable is one which ends with a consonant, e.g., can in candle.) Vowel principles help us to pronounce the words of our English language.

3. Structural Analysis—Review root, prefix, suffix. Note word-building: venture, ventured, venturing, adventure; peace, peaceful, peacefully (13); sharp, sharpen (7); bear, bearable, unbearably (11); comfort, comfortable, uncomfortable (13); steady, steadily, unsteadily (14); new, renew, renewed (14); Note *th* suffix develops an abstract idea, e.g., strength (14), length. Review meaning of the following affixes and show how they change the meaning of the root word: less (without), un (not), re (again), as in breathless, uncomfortable, renew.

Teach or review compound words. *Two or more small words put together to make one word are called compound words.* The meanings of the small words put together usually give the compound word its meaning. Compound words may be solid, hyphenated or two words. Use such words as hillside, sand-filled, good morning, sometimes, tomorrow, wonderland.

4. Dictionary Meaning—Use A Little Dictionary to find the appropriate meaning of directly (11) and quiver (13).

Rereading (imagination, details, conclusions)

Silent rereading has occurred already in response to comments and teacher's questions. Oral rereading has been used to prove a point, justify answers, etc. The following rereading refers to oral rereading for audience (class) reading. There should always be new purposes in this step. The whole story does *not* have to be reread orally.

1. Pretend you are Kattor; pretend you are Kattor's mother; read the conversation.

2. Choose the most exciting part; your favourite part. Tell why you chose it.

3. Read a part that proved that Kattor's mother loved him.

ENRICHMENT AND OTHER ACTIVITIES

Creative Activities

1. Write another conversation between Kattor and his mother as they came down from the cliff. (Review the use of quotation marks.)

2. Dramatize the story: Kattor, his mother, little creatures, the wind, the mountain and the sea would be the actors. Have as many pupils participate as possible.

Study Activities

1. Have pupils fill out the following outline from the chalkboard:

Kattor

- I. *Kattor was a strong baby tiger.*
(Kattor showed that he was a strong baby tiger by)
- II. *Kattor had his first battle.*
(On the day Kattor fought against)
- III. *Kattor had his second battle.*
(On the day Kattor fought against)
- IV. *Kattor had his third battle.*
(On the day Kattor fought against)
- V. *Kattor's mother went for a walk with him.*
(On the fourth day Kattor's mother showed him)

2. Using the vocabulary from the story, have the pupils fill in the blanks of the following:

- a. Kattor's eyes were yellow and
- b. Every night his mother washed him
- c. Kattor promised he would the world.
- d. The heavy rain came down in
- e. The wind seemed to Kattor.

- f. Kattor was when the wind stopped.
 g. The sand hurt his eyes
 h. Kattor was very when he was fighting the water.
 i. When the ocean waves move away from the shore, we say the
 has gone out.

(Answers: fierce, tenderly, conquer, torrents, mock, astonished, unbearable, uncomfortable, tide.)

3. See Workbook pages 5 and 6 for exercises on comprehension. The exercise on syllabication, page 4, may be taken earlier in the lesson, if desired.

4. See review exercises in the Manual at the end of the unit, pages 49-55.

5. Find the song "The Bears' Lullaby" on page 146 in *The Canadian Singer*, Book 4 (Gage).

Further Reading

Find further Talking Animal Tales in the library such as:

- ***Padre Porko*, Robert Davis (Holiday House)
- ***Puss in Boots*, Charles Perrault (Scribner)
- **Tales of Wise and Foolish Animals*, Valerie Carrick (Lippincott)
- ***The Tiger and the Rabbit*, Pura Belpré (Houghton)
- ****Wakaima and the Clay Man*, E. B. Kalibala (Longman's)
- **Andy and the Lion*, James Dougherty (Macmillan of Canada)

Those marked * are easy books, ** are average, *** are more difficult.

(The plan of this lesson is more detailed and the exercises more numerous than many succeeding lessons in order that the teacher can obtain early a survey of the pupils' abilities.)

PAGES 17-23

Advice from a Caterpillar

Vocabulary for Teacher's Selection

NEW WORDS / 17 advice, interesting, height; *mushroom*, *hookah*; 18 sternly, confusing, *chrysalis*; 19 *scornfully*, important; 21 *timidly*, *particular*; 22 *rearing*, *exactly*; 23 *effect*, managed, amazing, surrounded.

REVIEW WORD / 23 *finally*.

The italicized words in the above lists appear in A Little Dictionary on page 393 in the Reader.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Using information, finding main ideas (Manual, p. 54), finding details, making inferences (Workbook, pp. 7 and 9), drawing conclusions, evaluation of attitudes.

VOCABULARY / See analysis for teacher's selection, Manual, p. 40 and Manual exercises, pp. 49 to 54. See Workbook, page 8, for exercises on three syllabication rules and on alphabetizing.

RELATED LANGUAGE / Dramatization.

Interests, Attitudes and Appreciations

1. World of make-believe.
2. Humour.
3. Fine writing, courtesy.

Type of Story

Fiction (fancy), a little girl and a talking caterpillar.

Note to the Teacher

No visit to Wonderland would be complete without introducing our pupils to *Alice in Wonderland*. This selection is the delightful nonsensical meeting of Alice and the Caterpillar, both three inches tall. Though the title may give the impression that Alice receives serious advice from the Caterpillar, again we point out that the purpose is not character training but sheer humour.

Charles Dodgson (1832-1898) was a professor of mathematics at Oxford University. The eldest of eleven children, he amused his brothers and sisters with games, stories and pictures. For their entertainment he also trained toads and snails and performed sleight-of-hand tricks. One afternoon he took Dean Liddell's children—Alice and her two sisters—boating on the Thames. He told a story of adventures Alice might have experienced if she had been able to go underground. Because the children liked the story so much he wrote it down for them. Years later it was published under the pen-name of Lewis Carroll.

Informal dramatization will probably follow a selection such as this. The four objectives of dramatization are: (1) to stimulate the imagination, (2) to encourage pupil co-operation, (3) to improve power of expression, and (4) to increase appreciation. When pupils plan scenes, speeches and action for the informal play, great initiative and originality are required. They enjoy acting and should be encouraged to volunteer for the parts, to arrange the setting and to plan the speeches. It is important to remember that the finished product is not so important or valuable to the child as participation in arranging and producing the play. It is important, also, to make use of the children's ideas, to change the parts frequently and to make each part significant.

Teaching the Lesson

READINESS

(background, interests, new vocabulary, pupil purposes)

Briefly have the pupils tell what they know about Alice down the rabbit hole. If they seem vague, read parts of the first four chapters to arouse interest. Discuss how Alice was able to change her size. In this story the caterpillar helps her to do what the contents of the bottle

did earlier. Caterpillars change too. Work in the meaning of *chrysalis* but keep the discussion mainly to the amusing side of Alice's adventures.

Select the words you wish to present in this step, and decide which you will leave for learning from the context during the guided reading. Ask the pupils what *advice* Kattor's mother gave him. Read the title and discuss what kind of advice a caterpillar could give. During the examination of the pictures, work in the conversation such words as: *interesting, stern, important, timid, particular, height, exact*. Make sure that the pupils are familiar with these words, using them orally. Make use of the chalkboard for the words *particular, hookah, mushroom, chrysalis*, breaking them into syllables for ease in recognition.

Find out what the pupils would like to know about this story. What kind of advice did the caterpillar give? To whom did he give it? Did Alice ever regain her proper size? How? Discuss comparative sizes as seen in the illustration on page 19. The caterpillar and Alice are both about three inches tall. Compare them in size with the flowers.

GUIDING THE READING

Silent Survey Reading (details, sequence of events)

What happened before this story took place? Teacher reads the introduction. Pupils read to find out what Alice found confusing. (18) Read to find out the important advice the caterpillar gave Alice. (19) What did the caterpillar tell Alice to recite? (20) The teacher pretends to be Alice and reads the poem, "You are old, Father William," first asking the pupils to find out in what two ways Father William acted peculiarly. How did the caterpillar criticize the poem? (21) Read to find out how he told Alice she could change her height. (22) Read to find out what finally happened. (23)

This may be the end of the first lesson.

Detailed Study (details, inferences, conclusions, comparisons, attitudes)

COMPREHENSION AND CRITICAL READING / Ask the pupils their opinion of the poem. Help them to understand *incessantly stand, uncommonly fat, sage, limbs very supple*. What was Alice trying to prove in reciting this poem? Did she succeed? What kind of manners has the caterpillar? Find several examples which prove your answer. Find other words which describe the caterpillar. How did Alice behave? Find examples to illustrate your answer. How would you feel if you were Alice's new size? What size would you like to be? How did Alice regain her proper size? Let pupils demonstrate how Alice would speak—timidly, hastily, politely, shyly.

VOCABULARY ANALYSIS / This is a summary of suggested vocabulary analysis for the teacher's selection. Teach incidentally or in a separate part of the lesson.

1. Picture Clues—mushroom, hookah, height.
2. Context—interesting, confusing, height (22); managed, amazing, surrounded, a sea of green leaves (23).

3. Phonetic Analysis—Review consonant blends. Explain to the pupils what a consonant blend is. (See Manual, p. 23). Use such words as *grow*, *great*, *stretched*, *smoking*, *gravely*, *swallow*, *blow*, *angrily*. *When two or more consonants are blended together without loss of identity of any of the sounds, the fusion is called a consonant blend.* Some blends are: *bl, cl, fl, gl, pl, sl; br, cr, dr, gr, pr, tr; sc, sk, sm, sn, sp, st, sw, scr, spl, squ, str; nk, x; qu (kw).* The term—consonant blend—does not need to be used with the pupils. Teachers should use their discretion.

Note *ce* equals *s* in *advice*; *ch* equals *k* in *chrysalis*; soft *g* in *managed*; sounded *ed* in *surrounded*. (The specific rules are taught in later lessons.)

Refer to the two vowel rules reviewed in “Kattor” (Manual, p. 35), using such examples as: (1) *try, my, no, be.* (2) *drink, ten, then, just.*

4. Structural Analysis—Develop or review the first three syllabication rules and show how the first two are similar to the vowel principles on pages 23. Prepare for the Workbook exercises on page 8.

To develop or review the first syllabication principle, such words as the following may be used: *moment, silence, shyly, notice* (*A consonant between two vowels usually starts the second syllable if the first vowel is long.*)

For the second rule use such words as: *minutes, medal, melon, punish, robin.* (*A consonant between two vowels usually ends the first syllable if the vowel is short.*)

For developing the third rule use such words as: *ad vice, flutter, shilling, until, letter.* (*When two consonants come between two vowels, the first syllable usually ends with the first of the two consonants.*) Double letters may only be sounded once, but the syllabic division is between them.

Note that these three rules help us to divide words into syllables. Pupils are not expected to memorize the rules.

Note root words and affixes in: *scornfully, hastily, exactly, timidly, uncommonly.* Note solid compounds: *upright, mushroom.*

5. Dictionary Usage—(a) Meaning and pronunciation of: *particular, rear, sage, incessantly, hookah, chrysalis.* (b) Alphabetizing to the second letter, using words from the story: *confusing, chrysalis; height, hastily; sternly, scornfully.*

Oral Rereading (inferences, conclusions, details, appreciation)

Select your favourite parts; give reasons. Read parts to prove that the caterpillar was rude. Read the part where Alice tries to explain herself; where she was shy, polite, serious, confused. Read the poem. Practise the parts of Alice and the Caterpillar with a view towards dramatization.

ENRICHMENT AND OTHER ACTIVITIES

Creative Activities and Related Language

1. Make illustrations of Alice when she was very tall and very small.
2. Write a paragraph describing yourself and your feelings if you were either very short or very tall.
3. Reread the story and make a plan for converting it into a play.
4. Teach the use of *a* and *an* before a consonant and before a vowel, using words from the story.

Study Activities

See Workbook, page 8, vocabulary exercises; pages 7 and 9, exercises on inferences; page 10, a comprehension exercise for superior readers.

See Manual exercises, pages 49 and 54, for exercises on consonant blends and on finding the main idea.

Further Reading

- ***Alice in Wonderland*, Lewis Carroll (Macmillan of Canada)
- ****Through the Looking Glass*, Lewis Carroll (Macmillan of Canada)
- ****The Lion, the Witch and the Wardrobe*, C. S. Lewis (Bles)
- ****Alice in Orchestralia*, G. LaPrade (Doubleday)
- ***Little Black Ant*, Alice Gall and Fleming Crew (Walck)
- ***Floating Island*, Anne Parrish (Harper)
- ***Hop, Skip and Fly*, Irmenjarde Eberle (Holiday)
- ***The House at Pooh Corner*, A. A. Milne (McClelland & Stewart)

Audio-Visual Aids

Record "Alice in Wonderland," Jane Powell (Columbia, CL986), Filmstrip "Alice in Wonderland" (Eye Gate, F560).

PAGES 24-27

Coyote Punishes Rattlesnake

Vocabulary for Teacher's Selection

NEW WORDS / *coyote*, dreadfully, uncoiled; 25 *reward*, *charmed*; 26 *admitted*, *demanding*; 27 *squirming*.

REVIEW WORDS / 24 *strength*; 27 *exactly*, *uncomfortably*.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Finding main ideas (see Workbook, p. 11, and Manual, p. 54), finding details and sequence of events, evaluation of attitudes, making inferences and drawing conclusions (see Workbook, p. 12).

VOCABULARY / See analysis for teacher's selection (Manual, p. 43) and Manual exercises, pp. 49-54; see Workbook for exercise on suffixes, p. 12) related language—kinds of sentences.

ORGANIZATION / Summary (Manual exercise, p. 55).

Interests, Attitudes and Appreciation

1. World of make-believe, talking animals.
2. Fair play, justice, kindness.
3. Comparison between cleverness of a snake and cleverness of the coyote as an impartial judge, humour.

Type of Story

Fiction, fancy, a type of fable.

Note to the Teacher

The story is taken from the book *Don Coyote* by Leigh Peck. The rabbit is introduced as one of the favourites among animals. Coyote, who acts as judge in settling all animal disputes, saves Rabbit from becoming a dinner for Rattlesnake. The story is humorous, but points out what can be accomplished by one who uses his wits. Here ingratitude merits a just reward.

Teaching the Lesson

READINESS

(providing background, arousing interest, using vocabulary in oral context, motivating pupil-purposes for reading)

The teacher could request one or two pupils to search for and bring information about rattlesnakes and coyotes.

The teacher should introduce the new words she has selected in conversation with the pupils and give them opportunity to use the words orally and to show they understand the meaning.

The teacher can develop pupil-purposes for reading from examination of the title and pictures. Such problems as: What had Rattlesnake done? How did Coyote punish Rattlesnake?

GUIDING THE READING

Silent Survey Reading (details, sequence)

Guide the reading by such questions: What did Rattlesnake ask Brother Rabbit to do for him? (24) What did Rattlesnake do to Brother Rabbit? (25) What did Don Coyote and Rabbit do with the big rock? (27)

Detailed Study (details, inferences, conclusions, attitudes, vocabulary skills)

COMPREHENSION AND CRITICAL READING / Ask such questions as: How could Rabbit be "too kindhearted for his own good"? What tells us that Rabbit and Rattlesnake were not good friends? Then why did he help him? Was this a foolish act? If so, why? How did the snake charm the rabbit? What would have happened if the coyote had not

come along? Why did the snake say the rabbit had tried to kill him? What was the coyote's plan for getting rid of the rattlesnake? Why did he use that particular way of punishing him? What did the coyote do which showed his "sharp wits"?

Involve the pupils in discussion. Let them supply topics.

Discuss and explain the illustrations. Are they functional or decorative or both?

VOCABULARY ANALYSIS / Suggested analysis for the teacher's selection.

1. Phonetic Analysis—Note four pronunciations of coyote: *kī ō'tē*, *kī ōt'*; *koi ō'tē*, *koi ōt'*. gazed.

Develop or review consonant digraphs. (*A consonant digraph consists of two consonants representing one speech sound, e.g., sh, ng, gn, th, wh, ck, ph, wr.*) Find examples in the text, e.g., *rock, punishes, shaking, wrong, push, thoughtful, what.*

Review phonic principles three and four. (#3. *When there are two separated vowels in words of one syllable, usually the first one is long and the second is silent.*) Use such words as: *gāzed, snāke, sāved*. Note the silent vowel at the end of the root words: *gaze, save*. (#4. *When two vowels of a word are together, one vowel is usually sounded and the other vowel silent, e.g., clean, daily, roared, dream, tried, eaten, friend, pierce.*)

Develop or review vowel digraphs. See Manual p. 50. (*A vowel digraph consists of two vowels representing one speech sound. Sometimes the first vowel "says" its own name, e.g., boat; sometimes the first vowel is silent, e.g., field; sometimes neither vowel says its own name, e.g., eight.*) It is not necessary for the teacher to use the term digraph with the class.

2. Structural Analysis—Note prefix—*admitted, demand, exactly, exclaimed*; suffix—*dreadfully, squirming*; prefix and suffix—*uncoiled, uncomfortably* (two suffixes, *able* and *y*).

3. Dictionary Meaning and Pronunciation—*coyote, charmed, exactly*. Develop meaning of past tense of *charm*.

Oral Rereading (details, judgment)

Read the part orally that shows the snake's cruelty, his untruthfulness, his foolishness. Read the part that shows the snake's power over small creatures. Read the part that shows how clever the coyote was.

Let three pupils represent the three animals and read the parts.

ENRICHMENT AND OTHER ACTIVITIES

Creative Activities and Related Language

1. Illustrate part of the story, using moulding clay.

2. Write a short story on what happened to Rattlesnake after Rabbit and Coyote left him.

3. Review two kinds of sentences—statements and questions.

Study Activities

1. See Workbook page 11 for an exercise on an African folk tale. The skills are finding the main idea, making comparisons. On page 12 is an exercise applying the skills—drawing conclusions and recognizing suffixes.

2. Teach that a *summary* is a short account in sentences of a story or article.

See Manual, page 55 for an exercise on arranging sentences in order to make a summary.

3. Encourage pupils to look for other stories where sharp wits were used, e.g., “The Tiger, the Brahman and the Jackal.”

Further Reading and Audio-Visual Aids

***Don Coyote*, Leigh Peck (Houghton Mifflin)

****Coyotes*, Wilfred S. Bronson (Harcourt)

***Beyond the Clapping Mountains*, Charles E. Gillingham (Macmillans of Canada)

****Uncle Bouqui of Haiti*, Harold Courlander (Morrow)

***Pecos Bill and Lightning*, Leigh Peck (Houghton Mifflin)

Sound film, black and white, 16 mm., “Hunter and the Forest” #878, Encyclopedia Britannica Films.

PAGES 28-33

Five Chinese Brothers

Vocabulary for the Teacher's Selection

NEW WORDS / 28 *indefinitely*; 29 *consented*, condition, *promptly*, *treasures*, *extraordinary*; 30 attention, *desperate*, *gestures*, forced, *arrested*, *condemned*, *execution*; 31 *assembled*, *witness*, decided; 32 *crest*; 33 possible, *innocent*.

REVIEW WORDS / 29 *finally*; 32 comfortable.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Using information; finding main ideas (Manual p. 55, Workbook p. 14); finding details and sequence of events; drawing conclusions (Workbook p. 13).

VOCABULARY / See analysis on page 46 and exercises on pages 49-54.

RELATED LANGUAGE / Use of quotation marks and paragraphs in conversations.

Interests, Attitudes and Appreciations

1. World of make-believe. 2. Humour, honour, justice. 3. Cleverness, excitement.

Type of Story

Fiction, a Chinese fable.

Note to the Teacher

This story is a Chinese fable about five brothers who looked exactly alike and who, because of this, escaped death. As the story proceeds, the interest increases and the tale becomes more humorous. The children may get an idea of what amused a Chinese child. They also may conclude that it is wise to be obedient.

Teaching the Lesson

READINESS

(background, interests, vocabulary in oral context, pupil-purposes)

Talk to the children about fables which they have read or been told. Tell them that today's story is a Chinese fable. Examine and comment on the illustrations.

Many of the new words will be learned by oral context. Work the following words into an oral conversation and check for meaning. Give pupils an opportunity to become familiar with them: indefinitely, desperate, gestures, execution, executioner. Explain such expressions as: high and dry, tried and sentenced, Your Honour, crest of the waves, bobbing up and down, sign with his hand, village square.

Ask pupils what they would like to know about the story. They might like to read to find out how all the brothers were different, and what happened because they were different.

GUIDING THE READING

Silent Survey Reading (details, sequence of events, vocabulary)

Read to answer: What did the little boy beg to do? What happened to the little boy? What happened to the second Chinese brother when the executioner struck a mighty blow? How did they try to get rid of the third brother? The fourth? The fifth? How did the story end?

Detailed Study (details, inferences, conclusions, vocabulary)

COMPREHENSION AND CRITICAL READING / Compare the Chinese brothers and develop how they could all save the first brother. What is your opinion of the little boy? Did the first brother deserve to be executed? What reason did the judge finally give for not being able to get rid of the Chinese brothers? Involve pupils in discussion.

VOCABULARY ANALYSIS /

1. Context Clues—rare, consented, condition, promptly, treasures, attention, condemned, forced, arrested, assembled, witness, crest, possible, innocent.

2. Picture Clues—assembled, execution.

3. Phonetic Analysis—Review consonant blends as in *stopped*, *promptly*, *prison*, *treasures*, *thrown*. Review consonant digraphs as in *Chinese*, *shouted*, *mother*, *together*.

Teach or review diphthongs. *A diphthong consists of two sounds so closely blended that they give impression of one sound which is a compound sound, e.g., oi, oy, ou, ow.* (See also p. 51) Use such words as *coyote*, *boy*, *coil*, *shouted*, *drowned*, *how*, *mouth*, *round*.

There is another kind of diphthong called a murmur diphthong. Teach or review using such words as: *far*, *her*, *sir*, *for*, *fur*, *fare*, *here*, *fair*, *more*, *sure*, *stared*, *years*. *A murmur diphthong is a vowel followed by r.* This has a modified sound because of the “r”.

4. Structural Analysis—Note affixes: *uncover*, *disappear*, *movements*, *pleasant*, *exactly*, *gathered*.

Develop or review syllabication rule #3 using such words as: *lit-tle*, *vil-lage*, *mar-ket*, *peb-les*, *far-ther*, *sud-den*, *wit-ness*, *sim-ply*. (#3. *When two consonants come between two vowels, the first syllable usually ends with the first of the two consonants, e.g., let-ter.*)

5. Dictionary Usage—Check pronunciation and meaning of *hookah*, *particular*, *rearing*, *chrysalis*, *effect*, in *A Little Dictionary*, p. 393.

Purposeful Rereading (drawing conclusions, related language)

Have pupils read their favourite parts and give reasons for their choices. Prepare for dramatization. Find the speaker's exact words; note use of quotation marks; develop the fact that there is a different paragraph for every speaker.

ENRICHMENT AND OTHER ACTIVITIES

Creative and Study Activities

1. Dramatize the story just as it is written. Have a narrator, the five brothers, the little boy, etc., and the remainder of the class as “the people.” Make the dramatization as funny as possible since the story is not intended to be gruesome.

2. Do Workbook page 13 on context clues and drawing conclusions.

3. On page 14 of the Workbook, three of Aesop's fables are used to develop the skill of finding main ideas.

Further Reading

***Aesop's Fables* (Macmillan of Canada)

***Fables of La Fontaine* (Dent)

***Chinese Children Next Door*, Pearl Buck (Hale)

***Picture Tales from India*, Bertha Metzzer (Lippincott)

**Stone Soup*, Marcia Brown (Scribner)

****The Talking Cat*, Natalie Carlson (Harper)

The Wise Woman of Gotham

Vocabulary for the Teacher's Selection

NEW WORDS / 34 *various*, scene, Gotham, William, Hodge; 35 heartily; 38 wretched; 39 *disappears*; 40 *cluster*; 41 *simpletons*, excited; 42 *exit*, scowls, Sire, Majesty; 43 *sieve*; 44 *nightingale*, feeble; 46 lugging; 47 *jest*; 48 folly, *natives*.

REVIEW WORD / haste.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Finding main idea (Workbook p. 18); making inferences; evaluating attitudes.

VOCABULARY / See analysis on p. 48 and Workbook p. 17.

ORGANIZATION / Simple outlining (See Workbook p. 18); summarizing (See Manual exercise, p. 55).

APPRECIATION / Discrimination between reality and fancy; enjoyment of humour.

Type of Story

World of make-believe in a setting of a real country—England.

Note to the Teacher

“The Wise Woman of Gotham” is an old English folk tale dramatized. The central figure this time is Old Biddy, whose common sense and determination win the day. “Wicked” King John will not give the people of Gotham a new bridge, and two of the villagers chop down the old dilapidated bridge, hoping the king will be forced to replace it. Their joy turns to consternation when they hear King John’s threat to cut off their noses. On Biddy’s shoulders falls the responsibility of getting them out of this predicament.

Teaching the Lesson

READINESS

(background, interest, vocabulary in oral context, pupil-purposes for reading)

Give a setting to this play—a mythical village in England. Allow pupils to discuss what they know about formal plays—division into scenes, etc. Tell them about the power of kings in the olden days. There is a very powerful king in this story. How might he show his power? Keep discussion light and on the humorous side.

In the previous discussion and during the examination of illustrations use and teach these words: scene, excited, sieve, nightingale, disappears, simpleton, feeble, various. Use the chalkboard to aid in recognition of: scene, sieve, various, William.

Find out what the pupils would like to know about the story. Why was Old Biddy called a wise woman? What did she do for the people?

GUIDING THE READING

Silent Survey Reading (details, sequence and inferences)

Scene One: Read page 34 to find out the list of players and the setting. What had William and Hodge done to the bridge? Whom were they trying to keep out of Gotham? Read to find out what frightened the men as they were eating. What did the king threaten to do? How did the soldier get across the river? Read to find out what Biddy said to cheer up William and Hodge.

Scene Two: What was Biddy's plan? Read to find the first foolish act—the second—the third—the fourth. Read to find why the king laughed. What happened to their noses?

Make good use of the illustrations.

Detailed Study (evaluation of attitudes, appreciation, vocabulary skills)

COMPREHENSION AND CRITICAL READING / Discuss the wisdom of Biddy's plan. Have pupils ask questions. Find out if they thought the people really were foolish. Why would they want to keep the king out? What made the king change? Discuss how much of this story might be true.

VOCABULARY ANALYSIS / The purpose in teaching this play is for appreciation and enjoyment. If reviewing any of the following vocabulary skills helps the purpose, teach them. If not, disregard or postpone them for another lesson.

1. Context Clues—exit, feeble, lugging, jest.
2. Phonetic Analysis—Review vowel principle #3 (Manual p. 23) with such words as scene, haste, excited, sire. Review vowel principle #4 and vowel digraphs: meat, dear, wait, leaving, people, grain, roars.
3. Structural Analysis—Review syllabication principles 1-3 (Manual, p. 24) using untie, butting, various, heartily, disappears, cluster, Majesty, nightingale.
4. Meanings—Note shift of meanings for fell and wretched. Dictionary meanings and Pronunciation—sieve, natives.
5. Development (or review) of Accent Rule—*In words of two or three syllables, the first syllable is usually accented except when a prefix is used, e.g., ges'tures or re turn'.* Use words such as Gotham, woman, morning, bundles, dinner, angry, simpletons.

Oral Rereading

Prepare for dramatization. Stress the fact that the play is conversation without quotation marks for the speakers' exact words.

ENRICHMENT AND OTHER ACTIVITIES

Creative Activities and Related Language

1. Construct a bridge scene: river, King and soldiers, Wise Woman and people of Gotham (modelling clay or illustration).
2. Perform the play with scenery and costumes.

3. Review two kinds of sentences: statements and questions. Teach exclamatory sentences such as "What simpletons these Gotham folk are!"

4. Explain or review spelling rules involved in: excite, exciting; hide, hiding; chop, chopping; drop, dropping; but, butting (colloquial). Not for memorization but for explanation: *Words ending in a silent e usually drop that e before a suffix beginning with a vowel. Words of one syllable, ending in a single consonant preceded by a single vowel, double the final consonant before a suffix beginning with a vowel.*

Study Activities

1. On page 17 of the Workbook are exercises on the first three vowel rules, and prefixes. These may be taught any time.

2. On page 18 is a first lesson on preparation for outlining, to be used after the play.

3. For exercises on main ideas and summarization, see Manual, page 55.

Further Reading

***Eight Little Plays for Children*, Rose Fyleman (Doubleday)

***Eight Folk Tale Plays*, Freda Collins (Harper)

Acting Games, Freda Collins (University of London)

Find other old English folk tales and plays.

REVIEW EXERCISES FOR UNIT ONE

These exercises may be taught during the teaching of Unit 1 stories, or as a review when teaching Unit 2 or any other unit. Simplify the language to suit your pupils. Remember that words should not be taught in isolation unless the meanings are known; use these words in context and make sure the pupils understand the meanings. Devise additional exercises. Have the pupils find other examples.

Consonants

PHONETIC ANALYSIS

CONSONANT BLENDS

When two or more consonants are blended together without loss of identity of any of the sounds, the fusion is called a consonant blend. Some blends are: bl, cl, fl, gl, pl, sl; br, cr, dr, gr, pr, tr; sc, sk, sm, sn, sp, st, sw, scr, spl, squ, str; nk, x (ks) and qu (kw).

Write the following list of words on the board. Ask the pupils to make three lists—one containing *s* blends, one *l* blends, one *r* blends. Note that these blends may be at the beginning, middle or end of the word. Note that some are three-letter blends, and some are both *s* and *r* blends. (For the assistance of the teacher the consonant blends are italicized below.)

strangest, couples, ground, stutter, start, sneeze, simply, trunks, snapped, jest, scratch, played, grass, replied, struck, smooth, strength people, grow, places, burst, gestures, greatest, clutter, agree, simpleton, true, stumbling, split, arrest, merriest, crest, explain.

Ask pupils to look for other *s*, *l* and *r* blends in the first unit.

Make up exercises substituting initial blends, e.g., *stumble* (*grumble*); *grass* (*class*). Use sentences which help the pupils make the new words, e.g., *grow*—The winds over the meadow. *smoke*—The pupils softly. *brick*—His dog has learned a new

CONSONANT DIGRAPHS

A consonant digraph consists of two consonants representing one speech sound, e.g., sh, ng, gn, th, wh, ck, ph, wr, ch, tch.

Underline the consonant digraphs in the following: months, sharpened, mock, other, wrong, shaking, shoulders, mouthful, scratch.

Complete the words in the following sentences using consonant digraphs: He needed a ma..... to light the fire. Atree o'clock the bell rang.

SILENT LETTERS

Some of the rules for silent letters are:

b after *m* (*lamb*) and before *t* (*debt*)

g before *n* initial (*gnat*) and *m* & *n* final (*sign*)

gh after a vowel (*though*)

k before *n* (*knee*)

w before *r* (*write*)

l in *could*, *walk*, etc.

final *e* (*haste*, *rope*)

Pronounce these words. Cross out the silent letters (consonants or vowels): *folk, know, half, through, climb, scene, doubt, gnaw, listen, tongue, sign, built, sieve, match, taste, wretched, condemn.*

Vowels

SHORT AND LONG VOWELS

Note the short vowels in the following. Mark with a breve (˘): *grasp, struck, went, puff, wits, rock, beg, bid, jest.* Arrange in this order: *a, e, i, o, u.*

Note the long vowels in the following. Mark with a macron (¯): *liked, home, rolled, find, strange, scene, usual.* Arrange in this order: *ā, ē, ī, ō, ū.*

VOWEL DIGRAPHS

A vowel digraph consists of two vowels representing one speech sound. Sometimes the first vowel "says" its own name, e.g., boat; sometimes the first vowel is silent, e.g., field; sometimes neither vowel says its own name, e.g., eight. Examples of vowel digraphs are: au, aw, ai, ay, ee, ea, ew (drew), ie, oa, ow (blow), ue (true), oo.

Circle the vowel of each digraph that is sounded: daily, roared, dream, piece, tried, waiting, believed, boat, feet, head, speak, thieves, grain, leave, feeble.

DIPHTHONGS

A diphthong consists of two sounds so closely blended that they give the impression of one sound which is a compound sound, e.g., oi, oy, (coil, boy); ou, ow (out, now); i (isle); ew (few); u (use, tune).

A murmur diphthong is a vowel followed by r. This has a modified sound. Examples: far, her, sir, burn, forth, fare, here, sire, more, pure.

1. Underline the diphthongs in the following: shouted, growled, coyote, points, joins, coiled, enjoy, scowls.

2. Underline the murmur diphthongs in the following: worm, burst, charmed, farther, burned.

3. Look on the pages of Unit 1 for other examples of diphthongs.

Phonic and Vowel Principles

#1 *When a syllable or one-syllable word ends in a vowel, the vowel is usually long, e.g., ma ple.*

Mark the long vowels in the following words and divide into syllables: moment, tiger, table, silence, obey, ocean, basins.

#2 *When a syllable or one-syllable word ends in a consonant its vowel is usually short, e.g., tĕn der.*

Mark the first syllable of these words and the vowel in it: punish, minute, manage, bringing, bucket, scratching, quiver.

#3 *When there are two separated vowels in words of one syllable usually the first one is long and the second one is silent, e.g., tâle.*

a. Mark the long vowels in the following words with a macron, and arrange in groups of this order: quite, true, striped, chased, tasted, changed, used, time, stake, fire, bones, noses, mine, haste, scene, sire, closed, these, game, snake, rare.

b. On pages 4, 27, 29 and 31 of the Reader find other words illustrating rule #3, using ā. On pages 31, 43, 44 find other words illustrating rule #3, using ĕ.

#4 *When two vowels of a word are together the first is usually long and the second is silent, e.g., boast, feet. (Sometimes the first vowel is silent and the second vowel long or short, e.g., piece, friend.)*

For illustrations of this rule, use some of the words containing vowel digraphs on the top three lines of this page.

For phonic principles #5, 6, 7, 8 and 9, see pages 23 and 46.

STRUCTURAL ANALYSIS

Compound Words

Which of these words are (a) solid compounds, (b) hyphenated compounds, (c) two word compounds? (Teach if necessary, e.g.,

sometimes, good-bye, frying pan.) Draw a line between the two simple words or parts of the solid compounds: wonderland, woodland, stock-still, mushroom, brand-new, underneath, right-hand, rattlesnake, kind-hearted, market-place, overboard, everybody, open-mouthed, outside, round-eyed, all right, mouse-trap, good morning.

Affixes and Roots

What suffixes are used in the following words? Underline the root words. Note that some of the words have two suffixes. Use in sentences: frightful, powerful, joyfully, beaten, peacefully, comfortable, frighten, scornfully, thoughtfully, carefully, sharpen, dreadfully, movements, pleasant.

Underline the suffix used in these words: wondrous, various, curious, condition. The crowds saw sights.

What prefixes are used in these words? Underline the root words. Use in sentences: apart, uncomfortable, unsteadily, away, uncoiled, alike, uncovered, across, disappears, unhappy, undone, returning, around, unfolded.

Syllabication Principles

#1 *A consonant between two vowels usually starts the second syllable, if the first vowel is long, e.g., fū ry.*

Note that an open syllable is one ending with a long vowel, e.g., fū in fury. Write the open syllables of these words: tiger, moment, table, silence, basins.

#2 *A consonant between two vowels usually ends the first syllable, if the vowel is short, e.g., cĭt y.*

Note that a closed syllable is one ending with a consonant. The vowel is usually short. Mark the closed syllables of these words: punish, minute, manage, bucket.

#3 *When two consonants come between two vowels, the first syllable usually ends with the first of the two consonants, e.g., clus ter, let ter.*

Note that if the two consonants are double letters, though the division is between the letters usually only one is sounded, e.g., let ter (lĕt er).

Divide these words into syllables: tiptoe, market, witness, flutter, venture, conquer, admit, condemn, bobbing, bundles, butting, hammer, folly, condition.

For syllabication principles #4 and 5 see pages 24 or review exercises of Unit 2, page 78.

DICTIONARY USAGE

Alphabet

1. What are the letters of the alphabet? Divide the alphabet into two parts: A-M and N-Z. Divide the alphabet into four parts: A-F, G-L, M-R, S-Z. Know the place of each letter. In which part of the dictionary would you find the words listed in 5 below?

2. What are the consonants? (qu represents kw) What are the vowels? (sometimes w and y)

3. When are *w* and *y* vowels? (Note *w* and *y* are consonants at the beginning of a word, e.g., went, young.) In which of the following words are *w* and *y* vowels?

new, clawed, paws, try, grew, yes, cry, wretched, wing, youth, thrown, shawl, scowls, crawled, dawn.

4. Note the long vowel sounds in the following words and list them under a, e, i, o, u: say, roar, hair, height, rolled, find, delight, sea, usual, view, scene.

5. If you were going to make your own dictionary how would you alphabetize the following words: sturdy, ventured, condition, desperate, innocent, quiver, advice, managed, uncoiled, promptly, weight, young, jest, lugging, king, reward, obey, bargain, effect, fury, gestures, height, nightingale, timidly, zoo, x-ray?

Accent

In words of two or three syllables the first syllable is usually accented except when a prefix is used, e.g., ges'tures, quiv'er, ex ci'ted, re turn'.

Mark the accents in the following words: sturdy, bargain, ventured, uncoiled, timidly. Use in sentences.

MEANINGS AND RELATED LANGUAGE REVIEW

Synonyms and Antonyms

1. Study how these words are used in the text and find *synonyms* for them from the list below.

7 sturdy, 9 conquer, 10 torrents, 11 astonished, 14 vast, 21 timidly, 25 reward, 29 prompt, 29 consented, 31 witness, 32 crest.

the top of a wave, see, strong and healthy, agreed, overcome, quickly or without delay, floods, shyly, payment, very large, amazed.

2. Find *antonyms* for the following words from the list below:

late, morning, day, asleep, head, young, smooth, strong, open, taller, outside, nonsense, exit, wise, scowls.

entrance, smiles, foolish, closed, inside, sense, shorter, early, evening, awake, night, foot, weak, old, rough. Use in sentences, e.g., The boy was not asleep but The boy was not old but

Multiple Meanings

Some words have more than one meaning. Study how these words are used in the text: x bridge, x cross, 13 quiver, 17 key, 26 spell, 39 fell.

Select the correct meaning from the two listed for each word:

bridge: a. a game of cards; b. a high road built over a valley or river

cross: a. to go over a bridge; b. to make a sign X

quiver: a. trembling or shivering; b. a case for arrows

key: a. part of a piano keyboard; b. something to lock or unlock a door

spell: a. to say the letters of a word; b. charm

fell: a. to cut down; b. a stony hill

Find other words that have several meanings, e.g., 4 right, 48 well.

Meaning from Context

Review the meaning of these words by studying the context: fury, torrents, chrysalis, surrounded, condemned, jest.

10 The storm broke in all its *fury*. The rain came in *torrents*.

18 Alice to the butterfly: You will have to turn into a *chrysalis* and after that into a butterfly.

23 Her head was *surrounded* by green leaves in a tree top.

30 He was *condemned* to have his head cut off.

47 This is the merriest *jest* I have had for many a day.

Contractions

In the following contractions which letters are omitted: 3 couldn't, didn't, 'rithmetic; 4 egg's; 6 'leven; 20 can't; 37 somebody's; 38 won't, he'll, week's; 39 they've, I'll; 41 aren't; 42 they're; 43 water's?

Sentences

Quote two interrogative sentences and two exclamatory sentences from the story, "The Wise Woman of Gotham." What punctuation mark is at the end of each sentence? Find examples of statements, questions and exclamations in "Kattor."

COMPREHENSION EXERCISES

Finding Main Thoughts

(Stress this skill in Unit 1 stories.) Which sentence tells the main thought of each of the following stories? Which gives the *best* answer?

1. *Kattor*
 - a. Kattor fought hard to please his mother.
 - b. Kattor's mother gave him good advice.
 - c. Kattor's mother believed Kattor's boasts were true.
2. *Advice from a Caterpillar*
 - a. The caterpillar advised Alice to keep her temper.
 - b. The caterpillar and Alice had a confusing conversation.
 - c. The caterpillar insisted that three inches was a sensible height.
3. *Coyote Punishes Rattlesnake*
 - a. Don Coyote judged Rabbit and Rattlesnake as they both deserved.
 - b. Rabbit was kind to Rattlesnake.
 - c. Rattlesnake was cruel to Rabbit.

4. *Five Chinese Brothers*

- a. Five Chinese Brothers were all clever.
- b. Five Chinese Brothers saved one another's lives because they looked alike but yet were different.
- c. Five Chinese Brothers loved their mother.

Remembering Details

In which of the above stories were these things mentioned:
a mushroom, a chrysalis, a strong wind, a brick oven, a big rock?

Summarizing

Arrange the sentences below in the proper order by numbering them 1-5 and 1-4. Then write the summary (a short account) of each story in paragraph form according to this order.

Coyote Punishes Rattlesnake

- () Rabbit found Rattlesnake under a big stone. (1)
- () Rattlesnake put Rabbit under a spell. (3)
- () Kind-hearted Rabbit pushed the stone away. (2)
- () Wise Coyote punished Rattlesnake. (5)
- () At that moment Coyote came along. (4)

The Wise Woman of Gotham

- () William and Hodge felled the bridge. (1)
- () Bidy and the villagers made a plan to fool the king. (3)
- () A soldier brought a warning that the king would cut off the villagers' noses. (2)
- () When the king saw the villagers' silly actions, he laughed heartily and saved their noses. (4)

UNIT 2: MAN'S FIRST FRIEND

Kipling tells us that man's first friend was a dog. The collection of dog stories in this unit should give the child pleasure and develop his sense of responsibility. The characteristics shown by the various dogs range through timidity, friendliness, protectiveness, loyalty, faithfulness and courage, all of which should endear dogs to children.

Examine the contents of Unit 2 and have the pupils read the titles. Develop from the pupils the kind of stories they expect to find in this unit.

One skill to be stressed in this unit is *finding and remembering details*. Use every opportunity during the survey reading and discussion periods to develop this skill. Questions leading to facts or information prefaced by *Who? What? Where? When?* are helpful. Workbook exercises on finding facts and Manual exercises are useful.

Phonetic (vowel) and syllabication principles should be completed in this unit. The former is for aid in pronunciation, the latter for aid in division of words into syllables. Development of dictionary usage is continued by teaching guide words and continuing selection of appropriate meanings.

A beginning is made in sentence outlining which is continued in Unit 3.

The Workbook and Manual exercises should prove of great help.

PAGE 50

The First Friend

Note to the Teacher

Rudyard Kipling was born in Bombay, India, in 1865. He first became known throughout the world before twenty-four years of age by the publication of a series of tales called *Plain Tales*. Later, he again became famous as a writer of poetry. He is probably best known to children for his books, *The Jungle Book*, *Just So Stories* and *Kim*. His talent as a writer was recognized by the award of the Nobel prize for literature in 1907. He died in London in 1936.

The poem illustrates a fine sense of comradeship that exists between a boy and his dog. In this poem a child tells why his dog Binkie is his best friend.

Teaching the Lesson

READINESS

Read part of the story, "The Cat That Walked by Himself" by Rudyard Kipling in *Just So Stories*. Review a little of the story about Robinson Crusoe, mentioning Friday.

It is probably unnecessary to isolate any new words from the context of this poem. Discuss the meaning of the title. Comment on the illustration on page 50, also the sketch on 49.

The pupil-purposes for reading might be: to find out who is the First Friend and to find out the reason why this animal (the dog) is the child's best friend.

GUIDING THE READING

Read the poem to the class while their books are closed. In the ensuing discussion answers to the problem questions are obtained.

Have pupils select the language which indicates the speaker is a young child (fluffles, pretend, firstest). Compare the behaviour of Pussy and Binkie. Why is Binkie the best friend?

Mention compound words as interesting words, e.g., footprint, man-Friday, whatever, morning-light.

Have the poem reread by a few pupils for program purposes.

ENRICHMENT AND OTHER ACTIVITIES

1. Finish reading "The Cat That Walked by Himself." Encourage pupils to read other *Just So Stories*.

2. On page 19 in the Workbook is an exercise on finding details in a story, "How Dogs and Men Became Friends." On page 20 is a preparatory lesson on outlining, listing and classifying information. These exercises may be used at any suitable time.

PAGES 51-57

Timothy in His New Home

Vocabulary for the Teacher's Selection

NEW WORDS / 52 Timothy, Peter, leash, *favourite*; 53 continued; 54 *company*; 55 *vain*, *siren*, moans; 56 *graham*, special, *whimper*, proper.

REVIEW WORD / excited.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Finding details (Workbook, p. 22), drawing conclusions (Workbook, p. 22), making comparisons.

VOCABULARY / See analysis, Manual, p. 59 and exercises in Workbook, p. 21 and Manual, p. 75-79.

ORGANIZATION / Sentence outlining, Manual, p. 59.

Interests, Attitudes, Appreciations

1. Care of dogs, interest and affection for a family pet. 2. Kindness. 3. Co-operation.

Type of Story

Fiction, story about pets.

Note to the Teacher

Timothy is a little brown spaniel that has just been taken from the pet shop to his new home. This story illustrates the human side in the life of a puppy, and how Peter and other members of the family tried to make Timothy feel at home.

Teaching the Lesson

READINESS

(background, interests, vocabulary in oral context, pupil-purposes)

Discuss a visit to a friend's home. Have the children tell about the feeling of homesickness they may have felt. Discuss their pets, especially their dogs, where they got them, how long they have had them, etc. Examine and discuss the illustrations on pages 53 and 57. Encourage discussion of affection and kindness for pet dogs and protection of them.

In the conversation, introduce many of the new words. To aid in recognition, use the chalkboard for *stomach-ache*, *favourite* and *special*. Be sure pupils understand the meanings as used in the story.

Encourage pupil-purposes for reading such as: Do dogs have feelings similar to people's? Did Timothy act in his new home as your dog would? What do you think will happen?

GUIDING THE READING

Silent Survey Reading (details, new vocabulary in context, sequence)

Was Timothy excited when Peter took him home? Read to prove your answer. Where did they put Timothy's bed for the night? What awakened Peter in the night? Everyone tried to help: who came first? second? third? last? How was Peter going to make sure that Timothy would not cry any more at night?

(Alternative: This is not a difficult story, and if the teacher needs to teach another group or class, the silent survey reading can be done to answer these questions: Who were Timothy's new friends? How did they help him?)

Detailed Study (making comparisons, inferences, details, vocabulary skills)

COMPREHENSION AND CRITICAL READING / List Timothy's new friends. How did each of them try to make Timothy feel at home? Who tried to help him at night? Read what each did. Describe the conversation next morning at breakfast. How did Peter know how Timothy felt?

Review briefly the outlining exercise, Manual p. 35, and the arrangement of the listing exercise, Workbook, page 20.

Explain to the pupils that an outline is a short account of a story written in a kind of pattern which uses Roman numerals, numbers and letters. Write the headings (I, II and III) on the chalkboard, leaving sufficient space between them. Develop sentences about each part from the pupils and enter them under the heading, prefacing each sentence with a capital letter. The following inserted sentences are merely suggestive.

Timothy in His New Home

- I. Timothy met his new friends.
 - A. *Peter brought Timothy to his new home.*
 - B. *Grandmother, Betty, Father and Old Puss came to meet Timothy.*
 - C. *Peter gave Timothy his supper.*
 - D. *Timothy went to sleep in his basket in Peter's room.*
- II. It was night in the little pink house.
 - A. *Timothy cried during the night, and Peter comforted him.*
 - B. *Father, Grandma and Mother came in turn to help put Timothy to sleep.*
 - C. *Timothy finally went to sleep in Peter's bed.*
- III. The next morning they all talked.
 - A. *Father, Grandma and Mother explained how to stop Timothy from crying at night.*
 - B. *Peter thought he knew the best way.*

VOCABULARY ANALYSIS

1. Contest—whimper, proper.
2. Phonetic Analysis—Consonant blends: graham, special, proper; vowel digraphs: leash, vain, moans (Manual p. 49); vowel principles: review rule #4 (Manual p. 23) *When two vowels of a word are together, one vowel is sounded and the other silent, e.g., meat.* Using words from the story, teach or review rule #5. *The final y in words of more than one syllable is usually short, e.g., happy.* (baby, Timothy, sleepy, ready, company vs, cry, try, my, by)
3. Structural Analysis—Compound words: downstairs, stomach-ache. Syllabication: company, continued, carefully. Affixes: awhile, basement.
4. Dictionary Usage—Review long vowels, short vowels, diacritical marks, macron and brève (Manual, p. 16). Use words from the story.

Oral Rereading

Read the parts where each of Timothy's new friends spoke.

ENRICHMENT AND OTHER ACTIVITIES

Creative and Related Language

1. Write a few rules on how to care for a new puppy; use sentences.
2. Review kinds of sentences—statements and questions—using examples from the text.

Study Activities

1. Review the first three vowel principles (Manual, 23 and 51) and the first three syllabication principles (Manual, 24).
2. On Manual p. 76 are exercises on phonetic or vowel principles #4 and #5. See also Workbook part A, p. 21.
3. There is also a Workbook exercise on antonyms on page 51. This page may be done at any time. On page 22 of the Manual are exercises on finding details and making conclusions. B exercise should be done after teaching the story.

Further Reading and Audio-Visual Aids

- **Timothy Has Ideas*, Miriam E. Mason (Brett-Macmillan)
- ***Hurry Home, Candy*, Meindert De Jong (Harper)
- **Junket*, Anne H. White (Macmillan of Canada)
- “Care of Pets” #191, Encyclopedia Britannica Films.

PAGES 58-64

Ki-Ki – the Trouper

Vocabulary for the Teacher's Selection

NEW WORDS / 58 Pomeranian, Mr. Webber, *caravan*, *familiar*; 59 Mr. Lawrence, *braces*; 60 *turban*, *disappointed*, *woefully*; 61 *snarling*, *furiously*, *performers*, *thunderous*; 62 *heedless*, *tackle*, *audience*; 64 *sway*, *hind*, *forefeet*, *cunning*.

REVIEW WORDS / 59 object; 60 leash, coiled.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Finding details, sequence of ideas, making judgments.

VOCABULARY / See analysis for teacher's selection, Manual, p. 61, and end of unit, pp. 75 to 79. See Workbook p. 23 for review of two vowel principles (1): murmur diphthongs; (2) pronunciation of *a* followed by *l* or *w*. See p. 24 for exercise on using new words in context.

Interests, Attitudes and Appreciations

1. Circus, excitement, humour. 2. Approval. 3. A boy's love of and pride in his pet dog.

Type of Story

Fiction, pets (a boy's dog, a Pomeranian).

Note to the Teacher

In contrast to Timothy, Ki-Ki is a little Pomeranian dog who adjusts quickly to his strange surroundings, the circus. The story tells how he becomes a real circus trouper. Since there is no other circus story in this reader, it can be used with that topic, also.

Teaching the Lesson

READINESS

(background, interests, vocabulary in oral context, pupil-purposes)

Show pictures of circuses or circus parades and discuss them. Encourage pupils to discuss what they have seen.

In the oral discussion some of these words may be introduced: caravan, performers, tackle, braces, audience, familiar, heedless, hind, forefeet. Use the chalkboard for teaching the pronunciation and syllabication of: disappointed, furiously.

Read or give the information of the opening paragraph on page 58 to the class. Read the title of the story. Develop pupil-purpose for reading, e.g., How did Ki-Ki become a real circus trouper?

GUIDING THE READING

Silent Survey Reading (finding details, sequence of ideas)

Simple questioning to carry the pupils through both parts of the story. *OR* Write these questions on the board for the pupils to answer while they read the story to themselves: How did Peter get on Queen Bess's back? What happened to Ki-Ki?

Detailed Study (finding details, making judgements, vocabulary skills)

COMPREHENSION AND CRITICAL READING / Discuss the trainer's job. Describe the circus tent. Discuss Peter's decisions. Discuss Ki-Ki's disappointment, his dangerous venture and triumph. Discuss Peter's love for and pride in Ki-Ki. Ask the pupils what other incidents they would expect to find in the rest of the book, *Ki-Ki, The Trouper*.

VOCABULARY ANALYSIS / Do not isolate from meaning.

1. Picture Clues—turban, Pomeranian (Põm ûr ã' nĩ ãn).

2. Context Clues—cunning, sway, audience.

3. Phonetic Analysis—Teach braces, caravan; *au* in saucy, audience, laugh; *ou* in trouper (a digraph that takes the sound of neither vowel), *ea* in breakfast (*ea* = *ë*). Teach vowel principle #6—*A vowel followed by r has a changed sound*, e.g., *u* in fur, *i* in sir. (Note a vowel followed by *r* is

called a murmur diphthong.) Develop and teach the rule, using such words as: *bark, snarl, turban, hurry, circus, performers, fore*. Teach vowel principle #7—*In words or syllables containing one vowel, a followed by l or w, the a is neither long nor short, e.g., ball, walk*. Develop and teach the rule, using such words as *talk, small, saw, Lawrence*.

4. Structural Analysis—Roots and affixes as in: disappointed, woefully, careful, furiously, heedless, forefeet, familiar, performers, owner, trouper, thunderous. Compound words: cross-legged, tight-rope.

5. Multiple Meanings—59 object, 62 tackle, 63 well. Note shift of accent in object' and ob'ject to show shift in meaning.

6. Dictionary—Use *A Little Dictionary* to find the appropriate meaning for *braces*. Develop use of guide words *broil* and *crest* on page 394. Find appropriate meaning of *caravan*.

Purposeful Rereading

1. Read Peter's conversation at breakfast.
2. Read the part you liked best. Give reasons.

ENRICHMENT AND OTHER ACTIVITIES

Creative Activities and Related Language

1. Make a mural of the various things that happened at the circus.
2. Write an account to accompany the mural.
3. Write what Peter said to Ki-Ki after the act.
4. Choral Reading "The Circus Is Coming to Town," Louise Abney.

The Circus Is Coming to Town
(suppressed excitement)

All The circus is coming to town—

Solo There'll be a long parade;

All The circus is coming to town—

Solo There'll be pink lemonade;

All The circus is coming to town—

Solo There'll be a big brass band;

All The circus is coming to town—

Solo There'll be a pop-corn stand.

All The circus is coming to town—

Solo There'll surely be a clown;

All The circus is coming to town—

Solo With a clown and a merry-go-round.

All The circus is coming to town—

Solo There's a dog and pony show;

All The circus is coming to town—

All Let's go. . . .

All Let's go. . . .

All Let's GO!

Louise Abney

Study Activities

1. On page 23 of the Workbook are exercises on vowel principles, #6 and #7, root words and alphabetizing. This page may be assigned after teaching the rules.

2. On page 24 of the Workbook is an exercise using some of the new words. It should be done as a follow-up.

Further Reading

****Circus Parade**, Phyllis Fenner (Knopf, 1954)

****True Book of the Circus**, Mabel Harmer (Children's Press, 1955)

"Circus," by Eleanor Farjeon

Find other circus poems and stories.

Music and Visual Aids

Record: "Day of Fun at Circus Roundup Time"—RH 4001

Song: "The Parade," Martha Wonn, *Canadian Singer IV* (Gage)

Film: "Let's Go to the Circus"—B/W #954 (Ency. Br. Films)

PAGES 65-68

Lemonade Sandy

Vocabulary for the Teacher's Selection

NEW WORDS / 65 Don Furber, *roguish*, lilac, *stray*, lemonade; 66 forth, *yelp*, *licence*; 68 *tempting*, *procession*, *fee*.

REVIEW WORDS / 65 *exactly*; 66 *favourite*, lilac.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Finding details (see Workbook, p. 25), sequence of events, drawing conclusions.

VOCABULARY / See analysis on page 64 and Manual exercises 75-79.

ORGANIZATION / Sentence outlining (see Workbook, p. 26).

Interests, Attitudes, Appreciations

1. Love and protection for a friendly dog. 2. Co-operation, kindness.
3. Responsibility.

Type of Story

Fiction, pets—a mongrel dog, children of today.

Note to the Teacher

This is a story of a little lost mongrel dog that was friendly to all the children on the street. The story also points up the responsibility of ownership, for the law of the city states that Sandy must have a licence. All of the children assume the responsibility and work on a project to provide the necessary funds.

Teaching the Lesson

READINESS

(background, interests, vocabulary in oral context, pupil-purposes)

Explain why it is necessary in many communities to have a dog licence and why people should obey the law.

In the discussion present the words: licence, fee. Use the chalkboard for recognition of: procession and roguish.

Encourage pupils to state reasons for reading the story. e.g.: Why was the dog named Lemonade Sandy? Who owned Lemonade Sandy? What problem did the children face? How did they overcome it?

GUIDING THE READING

Silent Survey Reading (details, sequence)

Pupils read silently to find the answers to the above questions or the teacher guides their reading by asking such simple questions as: Where did Don Furber get Sandy? Who found him the next morning? What frightened Sandy? How long did the man give the children to earn their money? What did they decide to do to make this money? What did they buy as well as the licence?

Detailed Study (details, inferences, conclusions, attitudes)

COMPREHENSION AND CRITICAL READING / Describe Sandy. Why did all the children claim him? What would make you think the dog catcher was a kind man? Discuss the children's method of making money and why it was successful. Use the illustrations as a review of the story.

VOCABULARY ANALYSIS

1. Context Clues—stray, forth, yelp.
2. Phonetic Analysis—Teach roguish, licence (hard g, soft c).
3. Structural Analysis—Review syllabication rule #1 (Manual, p. 24) using lilac, licence, roguish. Review syllabication rule #3 (Manual, p. 24) using tempting, procession. Note suffixes *en*, *sion*, *ade* in: frighten, procession, lemonade.
4. Multiple Meaning—bark of a dog, bark of a tree; lemonade-stand, stand up.
5. Dictionary—Check the meanings of procession, fee, licence, roguish.

Purposeful Rereading

Reread the conversations to show the children's feelings.

ENRICHMENT AND OTHER ACTIVITIES

Creative Activities and Related Language

1. Write the children's conversation at the town hall. (Review conversation rules.)

2. Write a story about a pussy cat who pretended to belong to three homes in the neighbourhood—one in the morning, one in the afternoon, one in the evening. Each owner was unaware of the other owners' existence and thought the pussy cat hers. Pussy answered to three different names. Write a group story in five groups: (1) description of the pussy, (2) the first owner, (3) the second owner, (4) the third owner, (5) the discovery.

3. Research: find out about other licences such as fishing, driving.

Study Activities

See Workbook page 25 for an exercise on finding details based on a story about Madame Patti and a Chihuahua dog; we recommend this for superior readers. On page 26 is an exercise on sentence outlining; if your pupils understood the lesson on Manual, page, there should be no difficulty here; make this lesson clear, simple and pleasant in order that future exercises on outlining will be enjoyable and successful.

Further Reading

**Little Dog Toby*, Rachel Field (Brett-Macmillan, 1928)

***"Miss Lark's Andrew" in *Mary Poppins*, P. L. Travers (Harcourt, 1934)

***Pogo's House*, J. Northing (Holt, 1941)

***Necessary Nellie*, Charlotte Baker (Coward, 1945)

Visual Aids

"Care of Animals," "Animals and Their Ways," Eye Gate Filmstrip.
Make a collection of dog pictures.

PAGES 69-72

Franz and Prince

Vocabulary for the Teacher's Selection

NEW WORDS / 69 Franz; 70 Saint Bernard, *bargain*, *seriously*; 71 bury, *comrade*, understood; 72 *loyal*.

REVIEW WORDS / 70 *whimpering*; 71 *favourite*, romp.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Finding details, making inferences (Workbook, p. 28), sequence of events, evaluating attitudes, speed of comprehension.

VOCABULARY SKILLS / See analysis p. 67 and Manual exercises, pp. 75-79.

DICTIONARY USAGE / Guide Words (see Workbook, p. 27).

Interests, Attitudes and Appreciations

1. Love of a lonely boy for his dog. 2. Courage and heroism. 3. Gratitude, reversal of an adult's opinion of a dog.

Type of Story

Fiction, narrative, story of a dog's heroism; the dog—a Saint Bernard.

Note to the Teacher

Here is another illustration of how a dog can be man's first friend. In this story a Saint Bernard dog, Prince, saves the life of his little master, Franz. The setting is in Switzerland.

Teaching the Lesson

READINESS

(background, interests, vocabulary in oral context, pupil-purposes)

Locate Switzerland on the map. Talk about the country and refer to previous social studies lessons on children of Switzerland. Use the illustration on page 69, a street in a Swiss village, for discussion purposes and to encourage pupil-purposes for reading. Discuss the illustration on page 72. Discuss: the kind of weather, what had happened to the little boy, how the dog was loyal to his master.

In the discussion introduce these words: comrade, loyal, bargain, thoroughly, seriously, his master's guard. Use the chalkboard for pronunciation and recognition of: comrade, bargain, thoroughly *OR* Tell a short story and develop the meaning of the italicized words. Franz was a little Swiss boy. He had a *Saint Bernard* dog for a *comrade*. He brushed his coat *thoroughly*. Prince was very *loyal* to Franz.

GUIDING THE READING

Silent Survey Reading (details, sequence, speed)

Guide the reading by simple questioning. *OR* Write the following questions on the board for use as a speed test:

1. What gift was Franz given?
2. What did Franz do with this fine gift?
3. How did his aunt feel about his pet?
4. What made her change her mind?

There are about 780 words in this story. Start pupils to read silently and tell them to raise their eyes when they have finished reading the whole story. They are to look for the time which you have written on the board last. As the pupils are reading you are to write the time on the board every thirty seconds, e.g., 1 min., 1½ min., 2 min., 2½ min., etc. Help pupils to determine their rate of reading (to the half minute) by putting a chart on the board, e.g., 6 min. equals 130 words per minute, 5 min. = 156 wpm; 4 min. = 195 wpm; 3 min. = 260 wpm; 2 min. = 390 wpm.

Detailed Study (inferences, attitudes, vocabulary)

COMPREHENSION AND CRITICAL READING / Discuss the prince's visit. Why was he pleased with Franz? How would you feel if you were given a gift by royalty? How did Franz feel? What did Franz see that he wanted? What did he do? Why didn't he ask his aunt's permission? Did Franz know how to train a dog? Quote from the story to prove your answer. Where did Franz and his dog go one day? What trouble did they have on the way back? How did Prince prove that he was a fine dog? What did Franz's aunt think of Prince now? What did Franz think of Prince? Do you agree with him? Why?

VOCABULARY ANALYSIS

1. Context Clues—bury, intend, whimpering.
2. Phonetic Analysis—Consonant digraphs, ch, wh, sh, th, e.g., where, sharp, which, whimper, although, thought, chanced, chair.
3. Structural Analysis—Compound words—frost-bitten.
Syllabication rules. Using such words as circle, table, gentle, struggle, assemble, develop or review the rule #4: *Words ending in le after a consonant usually include the consonant in the last syllable*, e.g., a ble, ta ble. Using such words as ruffled, lifted, nodded, delighted, drifted, seated, develop or review the rule #5: *When ed comes at the end of a word, it adds a syllable when preceded by d or t*, e.g., wait ed.
4. Meanings—Shift of meanings: favour, favourite.
5. Dictionary Usage—Guide Words. Play a dictionary game using the Little Dictionary words of this story. For example, write guide words of page 393, 394, 396 on the chalkboard. Ask pupils on which pages they would expect to find: bargain, comrade, favourite. Check by using A Little Dictionary.

Purposeful Rereading

Read the part that describes Franz; that tells how he trained his dog; that describes the walk home; that tells what Franz did.

ENRICHMENT AND OTHER ACTIVITIES

Creative Activities and Related Language

1. List phrases in the story where the apostrophe is used for possession, e.g., master's life.
2. Make an illustration suitable for a social studies booklet on children of Switzerland.
3. Teach plurals of words such as: chain, puppy, box, hero.

Study Activities

See Workbook, page 27, for an exercise on guide words. Page 28 has an exercise on making inferences and recognizing sentences.

Further Reading

****Adam of the Road*, Elizabeth Janet Gray (Macmillan of Canada)

***Ring Neck*, Thos. C. Hinkle (Morrow)

***Rod's Dog*, Jean Bailey (Abingdon)

Look for other stories of children and their pets.

PAGES 73-81

Runtie at the Pet Show

Vocabulary for the Teacher's Selection

NEW WORDS / 73 *department*, business, *arrangement*, difficulty; 74 *curiosity*, *stewards*, guided, *terrified*, *relief*; 76 *entries*, *applause*, thrilling, *stance*; 77 *fringe*, *forepaws*, *soberly*, *pace*, *pose*; 78 *dismayed*, *attracted*, *exclaimed*, *thoroughbred*; 79 *signal*, *magnificently*, *protested*; 81 *position*.

REVIEW WORDS / 74 *decided*, *finally*, *leash*, *interested*; 75 *exciting*; 76 *hasty*, *roguish*, *seriously*; 77 *advice*, *attention*, *continued*, *examined*; 78 *exclaimed*; 80 *romping*, *confuses*.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Finding main idea (see Manual exercise p. 79), finding details, making inferences (see Workbook, p. 29), sequence of events, evaluating attitudes.

VOCABULARY / See analysis on p. 69, also pp. 75-79. See Workbook, p. 29.

Interests, Attitudes, Appreciations

1. Pet shows, competitions. 2. Conceit, humility. 3. A child's pride in her pet, humour, suspense.

Type of Story

Fiction, a story about children of today, a dog show in which a German shepherd dog is entered; the setting—the U.S.A.

Note to the Teacher

In this story Biddie, a little girl from England, learns there is more to showing her shepherd dog than she thought. Pupils will admire her for the way she acknowledged her mistake and tried to rectify it. Biddie's father has taken a job in the United States training German Shepherd dogs. Runtie, the poorest of a litter, became Biddie's dog which she trained in secret. At the opening of the story, the father is away.

READINESS

Teaching the Lesson

(background, interests, vocabulary in oral context, pupil-purposes)

Discuss the pets owned by the pupils to develop the idea that they take pride in their pets' ability to do tricks. Refer to Franz's pride in

Prince. Refer to competitions, such as dog shows where animals are entered to compete for prizes and ribbons. Use the discussion as a springboard to the lesson.

In the oral discussion, such words as the following may be introduced: entries, difficulty, business, arrangement, applause, competing, curiosity, expert, stewards, signal, thoroughbred. You may wish to use the board for ease in recognition of: applause, curiosity, business, thoroughbred, magnificently, department. Help with syllabication and develop the meanings as used in this story.

Pupils might ask such questions for purposeful reading as: How does one train a dog for a pet show? Did Runtie win?

GUIDING THE READING

Silent Survey Reading (details, sequence, context)

Read the title of the story and the heading of each part. Read silently to find out what happened in each part.

Detailed Study (details, attitudes, vocabulary)

COMPREHENSION AND CRITICAL READING / Oral discussion of the events of each part. Allow pupils to comment and submit questions for discussion. Some suggestions: In what three events were the pets judged? What other animals were in the pet show? Discuss: The girl with the goose was wonderful; a burst of quick applause—for whom? Why? Was it justified? Biddie's face felt a bit stiff—why? Runtie broke from a trot into a gallop—when? Why? Prove that the little boy was a better handler than Biddie. Why did Biddie feel she should have won? Why did Runtie disobey Biddie? Mr. Benson told Biddie all the things she had done wrong. What were they? Do you agree? Why did Runtie finally win the "happiest dog" prize? Do you think Runtie could have won the other prizes? What is your opinion of Biddie?

VOCABULARY ANALYSIS

1. Phonetic Analysis—Vowel rules, review #3 (Manual, p. 23) using pose, pace, compete. Teach or review rule #8 using words from the story for illustration such as pace, stance, magnificent, chance, nice, voice. *C is soft before e, i and y; otherwise it is hard, e.g., city, cut, count, advice.* Teach or review rule #9 using words from the story for illustration such as fringe, judge, largest, gallop, roguish, guide, games. *G is usually soft before e, i and y; otherwise it is hard, e.g., gypsy, gem, giant, gate.*

Silent letters: whistled, watching, fringe, listen.

Spelling or inflection rule, review if necessary, using words from the story: happy, entry, gay, untidy, hasty, terrify. *Words ending in y preceded by a consonant usually change the y to i before any suffix (except one beginning with an i) e.g., happiest, entries, gaily, untidiest, hastily, terrified.*

2. Structural Analysis—Compound words: show-off, blue-ribbon, thoroughbred. Prefix: forehead, forepaws, foresee, foreground. Word-building: butt, butting; pose, position; busy, business; stand, stance; handle, handler; curious, curiosity; train, trainer; arrange, arrangement. Review syllabication rule #5 using Manual exercise, page 78.

3. Dictionary—Review guide words. Select some of the italicized words and use A Little Dictionary to check on their pronunciation, syllabication, accent and meaning.

Purposeful Oral Rereading

Read the funniest parts of the story. Read Mr. Benson's and Biddie's conversation.

ENRICHMENT AND OTHER ACTIVITIES

Creative Activities and Related Language

1. Illustrate one of the scenes in the judging ring.
2. Make the rules for: How to train a dog for a dog show.
or How to judge a dog in a dog show.

Study Activities

The exercises on pages 29 and 30 of the Workbook may be taken any time during or after the lesson. The skills are: making inferences, using context clues, using new words, syllabication rules #1-5, and vowel rules #8 and #9.

Further Reading and Visual Aids

Finish reading the book about Runtie, *Happy Tramp*, Muriel Denison (Dodd, Mead).

***Too Many Pets*, Mary Aldrich (Brett-Macmillan)

***Finnigan II*, Baroline S. Bailey (Macmillan of Canada)

***The Red Barn Club*, Jean Bothwell (Harcourt)

"Pet Stories" (Encyclopedia Britannica Films)

PAGES 81-85

Wabun – the Faithful Wolf Dog

Vocabulary for the Teacher's Selection

NEW WORDS / 81 *prowled, lagged*; 82 hardships, *lodge*, mighty; 83 *efforts*, cruel, former; 84 spirits, *loon*; 85 glaring, vanished, companions.

REVIEW WORDS / 81 strayed; 83 *scarcely*, snarling; 85 excited, *yelps*, *timid*.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Finding details, sequence of events, finding main idea, drawing conclusions.

VOCABULARY / See analysis on page 72 and exercises on pages 75-79. See Workbook, page 31.

ORGANIZATION / Picture outlining.

RELATED LANGUAGE / Exclamatory sentences.

Interests, Attitudes, Appreciations

1. An Indian boy and a wolf cub. 2. Affection, kindness and admiration for a useful pet, loyalty of a pet, pity, anger. 3. Adventure, suspense.

Type of Story

Fiction, a story that might be a true story, a pet wolf that acted like a dog.

Note to the Teacher

This is the story of an Indian boy who found a young wolf cub and trained it to be a useful and faithful dog. After some years the animal returned to the forest and joined a wolf pack but, at the end of the story, Wabun saved his master's life in a most exciting situation.

The children should be impressed by the fact that a dog never forgets or forsakes those who have been kind to it and also that cruel treatment will make a dog wicked and wild. The control of the leading wolf over the pack is interesting.

Teaching the Lesson

READINESS

(background, interests, vocabulary in oral context, pupil-purposes)

Introduce the story by discussing the early Indians of Canada, the animals that roamed the forest at that time, and especially the wolf which was their dreaded enemy.

In the discussion introduce some of these words: cruel, glaring, mighty, hardships, prowled, lodge, spirits. Use the chalkboard for teaching recognition of: companions, Wabun, Mahug. Show pictures of Indians, wolves, loons. Study Reader illustrations. The new words could be introduced in written context if preferred by writing a short story on the board. "In the early days in Canada . . ."

Some questions should arise from the study of the title and the above discussion, e.g., Why is the dog in this story called a wolf dog? Was he really a wolf? How was he faithful?

GUIDING THE READING

Silent Survey Reading (details, sequence, context)

Guide the reading by simple questioning, such as: What other name did the Indian give to Wabun? What great sorrow came to Wabun's master? In what ways did Wabun change? What strange thing happened when Wabun's first master was hurt? What was the Indian master happy to know?

Detailed Study (details, inferences, conclusions, organization, vocabulary)

COMPREHENSION AND CRITICAL READING / Ask the pupils into how many parts they would divide this story. Discuss each part. Or have the pupils draft questions during the silent reading for discussion. Or discuss the following questions: How did the young Indian happen to find Wabun? Describe Wabun's appearance, work and name. How did Wabun vanish? Describe his changed appearance. How did the young Indian hear about it? How did Wabun earn the name "faithful"? Why was the Indian happy and proud?

VOCABULARY ANALYSIS

1. Context Clues—former, efforts, prowled.
2. Phonetic Analysis—Application of vowel rules. Recognition and pronunciation of: hardships, effort, former, snarling, glaring, strayed, tribes.
3. Structural Analysis—Suffixes and word-building: company, companion; might, mighty; help, helpless; lodge, lodged; mother, mothered. Application of syllabication rules #1, 2, and 3 for syllabication of cruel, companion, efforts.
4. Meanings—Distinguish between lugged and lagged. Use A Little Dictionary to check meanings of any of the italicized words in "Vocabulary for the Teacher's Selection."

Purposeful Rereading

Select the most interesting or exciting paragraph and read it dramatically.

ENRICHMENT AND OTHER ACTIVITIES

Creative Activities and Related Language

1. Find exclamatory sentences. Look for exclamation marks. What feelings are expressed?
2. Draw a mural to illustrate the parts of the story, such as the following: A young Indian boy finds a wolf cub. The wolf cub becomes a pet dog. The beloved dog is stolen. Wabun's first master is injured. Wabun saves his first master from the wolf pack.

Study Activities

On page 31 of the Workbook is an exercise reviewing long sounds of vowels. Note the diacritical mark, macron. On page 32 of the Workbook is an exercise on finding details and recognition of sentences. On page 80 of the Manual is an exercise on drawing conclusions.

Further Reading

***Derry the Wolf Hound*, Margaret S. Johnson

***Lightfoot, the Story of the Indian Boy*, Katherine Shipper (Macmillan of Canada)

Carlo to the Rescue

NEW WORDS / 86 crew, *cargo*, raged; 87 eager, slight, rocket, *lifebuoy*; 88 *murmur*, obedient, plunged, breathe; 90 *courageous*, history, *mayor*.

REVIEW WORDS / 86 *scarcely*, strength; 87 rescue, attempt; 88 impossible; 89 coil; 90 vanished, reward, *finally*.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Finding main idea (Manual, p. 79), finding details (Workbook, p. 33), making comparisons (Workbook, pp. 33, 37), making inferences and drawing conclusions (Workbook, p. 33).

VOCABULARY / See analysis on page 74 and exercises on pages 75-79.

ORGANIZATION / Outlining (Workbook, p. 34), summarizing (Workbook, p. 34).

RELATED LANGUAGE / Dramatization.

APPRECIATION / Descriptive words.

Interests, Attitudes, Appreciations

1. Adventure, a shipwreck and rescue. 2. Courage, perseverance, unselfishness. 3. A true Canadian story.

Type of Story

Fiction, pets, a Newfoundland dog, a true story of loyalty and heroism.

Note to the Teacher

Carlo is a brave Newfoundland dog that saved ninety-three people from a ship, *Ethie*, wrecked on the rough Newfoundland coast.

Teaching the Lesson

READINESS

(background, interest, vocabulary in oral context, pupil-purposes)

On a map of Canada point out Newfoundland. Observe its rocky coast, dangerous to shipping, by examining pictures. Have a committee of pupils obtain information concerning life-saving stations and methods along Canadian coasts and inland waters. Show pictures of Newfoundland dogs.

In the discussion use several of the new words in oral context. If necessary, introduce a few of them in written context on the board. Explain concepts: 87 short of its mark; 90 tucked into the car.

Discuss illustrations to arouse purposeful questioning, such as the following: How was Carlo able to save the people? Was there no other way? The teacher might read the first paragraph as an introduction.

GUIDING THE READING

Silent Survey Reading (sequence, details, predicting outcomes)

How might a rescue be effected? Someone might suggest a life-boat. Have pupils read to see if this method were successful. Pupils continue reading to see if sending rockets will prove successful. Pupils then suggest other methods they think will succeed and read on to find out if they were right. In time of danger, a brave captain is always the last to leave his ship. Have the pupils continue to find out if this is the case here. Then the pupils might read to find out what Carlo's greatest reward was.

Detailed Study (inferences, conclusions, vocabulary)

COMPREHENSION AND CRITICAL READING / Discuss the plans of rescue carefully. Pupils look for paragraphs in the story which show where: the captain was most anxious; the passengers were most anxious; the fishermen were most anxious; Carlo's master was most anxious; the baby's mother was most anxious. Encourage pupils to state topics or questions for the class to discuss in detail.

VOCABULARY ANALYSIS

1. Phonetic Analysis—Silent letters. Remember there are no silent letters in saying a word but only in writing or seeing it. Find silent letters in: breathe, courageous, eager, buoy, slight. Note soft *g* in plunged, raged.

2. Structural Analysis—Word-building, suffixes, and meaning of: courage, courageous; strong, strength; story, history; rescue, rescuers; breathe, breath, breathless; help, helpless; watch, watchers; move, movies, movement, movable.

3. Dictionary Usage—Use *A Little Dictionary* to check meanings of some of the italicized words.

Purposeful Rereading

Reread silently to find the part that you found most descriptive and list the descriptive words, e.g., battling, angry sea.

ENRICHMENT AND OTHER ACTIVITIES

Creative Activities and Related Language

The excitement and action in the story, and the possible sound effects, make this a good story to plan as a mock broadcast. One child may be the announcer, another the captain. Several others may be fishermen on the shore. The largest boy may be Carlo, the smallest girl, the baby. Others may be passengers, while still others may make the sound effects for wind and waves. Make up the speeches.

Study Activities

See Workbook exercises: page 33, making comparisons and inferences, finding main idea, writing a paragraph; page 34, summarizing and making inferences; page 35, sentence outlining; page 37, after the unit, a comparison of the dogs of the unit.

Manual exercises: page 79, finding main idea and summarizing; page 80.

Further Reading

****My Dog Rinty**, E. Tarry (Macmillan of Canada)

*****Sea Dog**, Edmund Gilligan (Knopf)

REVIEW EXERCISES FOR UNIT TWO

Use these exercises with Unit 2 or Unit 3. Simplify the terminology to suit your pupils.

Devise additional exercises. Have pupils find more examples either from pages 1-91 of the Reader or elsewhere. Always make sure they understand the meaning of the words by using the words in context. Refer to the information in Unit 1 Review (pp. 49-55) whenever necessary.

Consonants

PHONETIC ANALYSIS

CONSONANT BLENDS

1. List these words with *str*, *tr*, *qu* and *fl* blends. Give other examples of these blends: *travel*, *string*, *street*, *fluffles*, *strayed*, *quiet*, *trampled*, *striking*, *quite*, *scratches*, *catch*, *spinach*, *choose*, *watching*, *country*, *fleas*, *strange*, *trouble*, *streamers*, *quickly*, *straight*.

2. Use one of the above blends to complete these words:oat,etch,een,unk, He was a veryong man.

CONSONANT DIGRAPHS

1. Note the *wr*, *wh*, *ng*, *sh*, *ch*, *th* consonant digraphs in the following words: *through*, *threw*, *wrong*, *whimper*, *shape*, *wished*, *whew*, *dragging*, *headlong*, *leash*, *short*, *vanish*, *thrill*.

2. Which digraph would you use in the following?ich,ite, lo.....,ort, tee..... Listen toose beautifulimes from theurch bell.

SILENT LETTERS

1. Cross out the silent letters in: *fastened*, *answered*, *guide*, *thought*, *through*, *knew*, *thoroughbred*, *whistled*, *climbed*, *roguish*, *lifebuoy*.

2. Which silent letter is left out in these words? (Use in sentences, for example: He hurt hisnees.)nees, g.....ard, lam....., lis.....en, thou.....t.

Vowels

VOWEL DIGRAPHS

1. Note the vowel digraphs in the following. Underline the vowel that “says its own name.” Find digraphs where neither vowel says its own name. nearby, cried, bargain, leash, taught, follow, yawned, relief, dreamed, moans, fleas, fee, straight, applause, dismayed, foe, explained, faithful, breathe, blew, grew, tepee.

2. Which digraph would you put in these words? Use sentences if necessary (e.g., He bought a l...f of br...d.) l...f, b...n, thr...t, st...rs, sh...p, c...t, s...p, d....

DIPHTHONGS

Note the diphthongs in: brown, bounded, voice, harm, murmur, stout, joys, uncertain, prowled, noisy, Jews, snarl, sir, bowl, disappointed, knew, Carlo, fur, loyal, foul, meows, efforts, news.

Arrange them in groups: ou, ow; oy, oi; ew; and murmur diphthongs.

RHYMING WORDS

Arrange these words in two columns. Draw a line to join the words that rhyme. Column 1: stray, coil, fee, foe, coast, sound, port, crew, rocket, pace, sprang, loyal. Column 2: woe, bound, royal, spoil, pray, pocket, bee, drew, lace, toast, fort, rang.

Phonic and Vowel Principles

See Unit 1 Review for principles #1, #2, #3, #4 (Manual, p. 23).

Which rule #1 or #2 governs the pronunciation of these words? baby, jump, pup, quiet, hunt, pet, shop, so, quick, hero, held, himself, winter, swim.

Which rule #3 or #4 governs these words? smile, time, please, while, shape, gaily, though, huge, pole, eager, pose, pace, failed, wide, strayed, compete.

#5 *The final y in words of more than one syllable is usually short, e.g., happy.*

Say these words. Which end with a short y sound? Which have more than one syllable? puppy, noise, shy, bury, hasty, cry, heavy, safety.

#6 *A vowel followed by r has a modified sound—i.e., the sound of the vowel is controlled by the r, e.g., sir.*

Some words illustrating rule #6 are: snarl, efforts, former, Carlo, murmur, watcher, doctor, worker, scar, dollar, birthday, girl.

Which of these words has the same sound as: âr in car; ûr in fur; ôr in for? List them under the above murmur diphthongs. Note the diacritical marks (ä has a dieresis, ô has a circumflex).

#7 *In words or syllables containing only one vowel a followed by l or w, the a is neither long nor short, e.g., ball, walk.*

Some examples are: talked, saw, caws, tall, shawl, walked, claw, paws.

Have pupils arrange these words as rhyming words—four groups of two.

#8 *C is soft before e, i and y, otherwise it is hard, e.g., city, cut.*

Some examples of soft *c* are: cents, circus, fancy, but not cold, cave, or crowd.

Which of the following words contain the soft *c* sound, and which the hard *c* sound? Arrange in two groups. once, company, curled, braces, carrying, centre, conduct, contest, advice, continued, voice, caught, caravan, scarcely, cunning. Find other examples.

#9 *G is usually soft before e, i and y, otherwise it is hard, e.g., gem, game.*

Some examples are: gentle, giant, gypsy, but not gaily, goat, or greatest.

Which of the following words have a soft *g* sound and which have a hard *g* sound? List in two columns. strange, lodge, against, agrees, raged, wagon, fringe, guard, gallop, huge, plunged, glaring. Find other examples.

STRUCTURAL ANALYSIS

Compound Words

Which of these compound words are called (a) solid, (b) hyphenated? Underline the parts of each compound word. breakfast, red-haired, hardship, outfit, bad-tempered, Newfoundland, half-starved, thoroughbred, show-off, overhead, lifebuoy.

Make compound words, matching one word from line one with the correct word from line two. Line 1: side, fore, under, tip, paste, after. Line 2: noon, stand, walk, board, paws, toe.

Affixes and Roots

1. Teach *er*, meaning *one who*, using such words as: leader, owner, follower, rescuer, handler. Explain *ite* in favourite and *ion* in companion have similar meaning (*one who* is in favour; *one who* goes out with or accompanies). Teach by using in sentences.

2. Underline the root words of the following words. Which suffixes are used? basement, heedless, darkness, helpless, movement, courageous, wiry, hoarsely, glaring, vanished, business. Find suffix and syllables in: magnificently, position, woefully.

3. Underline the prefixes in the following: procession, protect, uncertain, impossible, mistreat, misbehave, expert, misunderstand (Note *mis* means wrong.), forefeet, forehead. They understand the easy question but the difficult one.

Syllabication Principles

1. Review syllabication rules #1, #2 and #3. See review exercises in Unit 1.

Examples of Rule #1: lilac, licence, tidy, graham, pony.

Examples of Rule #2: mixing, cover, coming, robin, money.

Examples of Rule #3: quickly, basket, happy.

2. Divide these words into syllables: chosen, softly, quickly, open, mighty, jumping, basket, winter, medal, Runtie, moment, final, happy, signal, baker, grocer, handler, mixture, better, music, paper, tackle, minutes, cunning, motion.

3. Divide these words into syllables, using syllabication principle #4 below: tumbled, possible, whistled, trouble, handle, eagle, lugging, innocent, effect, nibbled.

#4 *Words ending in le after a consonant usually include the consonant in the last syllable, e.g., ta ble, cir cle.*

4. Divide these words into syllables, using syllabication principle #5 below: excited, seated, guided.

#5 *When ed comes at the end of a word, it adds a syllable when preceded by d or t, e.g., wait ed, shout ed.*

5. Divide all words into syllables and underline those words governed by rule #5: o pened, sur prised, start ed, a wa kened, bound ed, fol lowed, head ed, lift ed, de light ed, jour neyed, re spect ed, con sent ed, sur round ed.

DICTIONARY USAGE

Alphabetical Order

Let pupils alphabetize the names of the authors of Unit 1 and Unit 2. Help them with the order of Bayliss and Bishop (Unit 1), Karr and Kipling (Unit 2). Let pupils alphabetize the new words for one story, as found in the Reader, page 401.

Accent

1. Review the accent rule as on page 53 after Unit 1, using such words as per'fect, re mem'ber, sig'nal, ad vice'.

2. Where does the accent come in these words? Why? pro ces'sion, pro tect', un cer'tain, im pos'si ble, mis take'.

3. Where does the accent come in these words? Why? bound'ed, fol'lowed, jour'neyed, start'ed.

Pronunciation Key

1. Review the mark (macron) used to indicate long vowels (¯). Review the mark (breve) used to indicate short vowels (˘). Review (or teach) two diacritical marks which indicate vowel sounds which are neither long nor short like some of the murmur diphthongs: (dieresis) as in cär; (circumflex) as in hêr.

2. What diacritical marks are used in the dictionary respellings of: stray, foe, fee, daily, coast, fleas, few, cave, white, use, like, tight; bread, stand, yap, win, trot, judge, romp, mix, bed; car, Carlo, scar, snarl, harm; for, efforts, former, cord, order, fur, her, murmur, birthday? Note: familiar = fă mîl' yûr.)

MEANINGS

Synonyms and Antonyms

1. Find synonyms for these words from the list in brackets: moan, whimper, stray, foe, companion, soberly (seriously, whine, wander, enemy, comrade, groan).

2. Find antonyms for these words from the list in brackets: uncertain, exit, foe, guarded, inside, vanished, upstairs (certain, downstairs, unguarded, outside, appeared, friend, disloyal, entrance).

Multiple Meanings

Let pupils find words with more than one meaning (handle, rack, ring, tackle, braces, bark, band, yards, stand). Give examples of how these words can be used.

When a suffix is added to some words they change their form, e.g., *y* is changed to *i*, *e* is dropped, etc. Add the suffix to each root word: happy+ly, complete+ing.

Meaning from Context

Do you remember the meanings of these words? Find out by rereading the sentences where they are used: 55 siren, 59 braces, 64 sway, 74 stewards, 88 plunger.

COMPREHENSION EXERCISES

Finding the Main Thought

Which sentence tells the main thought of each of the following stories? Which gives the *best* answer?

1. *Ki-Ki, the Trouper*
 - a. Peter rides the elephant Queen Bess.
 - b. Ki-Ki is lonely for Peter.
 - c. Ki-Ki becomes a real circus trouper.
2. *Franz and Prince*
 - a. Prince saved Franz's life.
 - b. Franz loved his pet.
 - c. Franz's aunt loved Prince.
3. *Runtie at the Pet Show*
 - a. Biddy wore the prettiest outfit.
 - b. Biddy mixed training with romping.
 - c. It's the dog that counts in training.
4. *Wabun—the Faithful Wolf Dog*
 - a. Wabun became a great pet.
 - b. The wolf pack was upon the Indian.
 - c. The leader of the wolves remembered his master.
5. *Carlo to the Rescue*
 - a. The ship, *Ethie*, was ship-wrecked.
 - b. Brave Carlo saved 93 people.
 - c. A pilot's chair carried the people from the ship to the mainland.

Remembering Details

Name the story where these things are mentioned: caravan, a big flat basket, a licence, a silver chain, a wild storm, a turban, a deer-skin collar, the dog who won the silver medal, a lonely little puppy, the dog who was a stray dog, the dog who saved his master, the happiest dog.

Organization

Arrange the following sentences from "Carlo to the Rescue" in order. Write in the form of a summary paragraph. Choose a title. (Key: 5, 2, 4, 3, 1, 6.)

1. The ship broke up in the waves.
2. Rescue attempts failed.
3. Passengers, crew and captain were saved.
4. Carlo brought the rope to shore.
5. The *Ethie* became helpless on a rock.
6. Carlo was a hero.

Judgment

Which of these sentences are true about Wabun the Wolf Dog? What are false?

1. The Indian women dry fish for winter food. (T)
2. Although the Indians tried in every way they could not find Wabun. (T)
3. Years after, Wabun was found in the home of a very kind master. (F)
4. Wabun's first master was thrown from his horse and injured. (T)
5. Wabun found his first master and went home to live with him. (F)

UNIT 3: STORIES OF PIONEER DAYS

The purpose of this unit is to give the child a sense of the past and the continuity of life. The selections will impress on him the contrast between his life today and that of children of pioneer days. These are informational selections in story form. The child will see in these adventures and humorous incidents the hard work, the endurance, the simple life and the faith of the pioneers and the great contribution they made to our homeland. We hope that he will be encouraged to further reading of true stories which will make the past live for him.

The development of all skills is maintained throughout the book, but in some units certain skills may be emphasized more than others. For example, in Unit 1 we suggested that stress be given to finding main ideas and making inferences, and in Unit 2 to finding details. In this unit we suggest that you emphasize the skills of *sentence outlining*, *summarizing* and a study of *paragraph structure*.

If the suggestions for teaching vocabulary have been followed, the skills of the primary grades have now been reviewed, but they should be continued throughout the year according to the needs of the class. In this unit continue *dictionary usage* by teaching *key words*, *respellings*, *diacritical marks* for vowels. Again, we remind you that when these skills will clarify and enhance comprehension of the lesson, teach them as an integral part of the lesson; otherwise, teach them after the lesson.

PAGE 92

Indian Children

This poem is a sort of soliloquy in which a child imagines what his community was like before the coming of the white man. He recalls that it was inhabited by Indians and wild animals, and contrasts the present with the past.

In readiness for the poem, the pupils should study carefully the Reader illustration and other pictures of early days. Before reading the poem the teacher might ask them to visualize two pictures they might paint, "A Scene of Indian Children of the Past," and "A Scene of Canadian Children of Today."

During the discussion of the poem, the teacher might ask, "In which picture would you draw the following: shops, houses, dense forests, streets, churches, Indians, wigwams, bears and schools?"

A few pupils might reread the poem orally, emphasizing the contrast of the past with the present.

As a follow-up, pupils might like to look for similar poems for their collection, or illustrate one of the scenes mentioned above. In the Workbook is an exercise on finding the main idea of two paragraphs about Indian children. See Workbook, page 38.

A lesson on the poem "An Indian Lullaby" (Reader, p. 373) would be an excellent supplement to "Indian Children." (See Manual, p. 238.)

Annette Wynne (1885-): In *For Days and Days* and *All Through the Year*. Miss Wynne has put many of the rhymes she has written for children ever since her own very young days. This Brooklyn girl at one time left a position on a newspaper to go to Alaska where she taught. She also learned the language of the Indians and her Indian pupils' name for her meant "Good Luck." In time she left Alaska and taught in New York.

PAGES 93-99

Pat's New Coat

Vocabulary for the Teacher's Selection

NEW WORDS / 93 woven, certainly; 94 England, *afford*, mixture, chilly; 95 Betsy, Dora, *glistened*, gingerbread; 96 patter, *flushed*; 97 *tanned*; 99 weatherproof, *strutting*.

REVIEW WORDS / 93 proper; 95 *charms*; 96 understood; 97 fringe.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Finding facts, main ideas, sequence of events, making comparisons, making inferences.

VOCABULARY / See analysis on page 84, also exercises on pages 101-105.

ORGANIZATION / Sentence outlining, summarizing (see Workbook, p. 40).

RELATED LANGUAGE / Use of capital letters, conversations, paragraph structure (see Workbook, p. 39).

Interests, Attitudes, Appreciations

1. Child life in the early days, Indians. 2. Kindness, resourcefulness, unselfishness. 3. The same pride in apparel then and now but more difficulty in obtaining and making it.

Type of Story

Informational narrative, a story that might have been true.

Note to the Teacher

This story is a selection from the book *Children of the Pioneers* written by Mary R. Sinclair. In this story, Pat is a little pioneer boy whose kindness to the Indians was well rewarded.

Teaching the Lesson

READINESS

(background, interest, vocabulary in oral context, motivating pupil-purposes)

Discuss and review the life of the pioneers. Everything was made by hand: homes, furniture, clothes. Let pupils tell about the clothes they need for winter and where they can be obtained. Discuss why in pioneer days it would be difficult to obtain new clothes. Discuss other difficulties or hardships which pioneers would encounter. Mention the Indians. Were they always friendly?

The new words can be used in the above discussion and in the discussion of illustrations. Use chalkboard when presenting: certainly, glistened, weatherproof. During the discussion explain also: the cuffs had crept up; flashing like little silver swords; grunting in half-words; cross-legged.

Find out what pupils would like to know about the story. e.g. If the parents could not afford it, how did Pat get a new coat? How did the Indian show he was friendly? Study illustrations on pages 93 and 94.

GUIDING THE READING

Silent Survey Reading (details, main ideas, sequence)

(The teacher reads the italicized sentences to the pupils.) *Pat's home was interesting.* Read to find out the description of Pat's home. *Mother was worried about Pat's coat.* Why couldn't mother buy cloth for a coat for Pat? What were Mother's thoughts while she was working? *Big Bear visited the Morgans.* Read about Big Bear's arrival. What did Betsy give him? What did Pat give him? *There was a surprise the next morning.* Read about the surprise. *Mother made Pat a new coat.* Read about what Mother did; what big sister did. What did Betty want?

Detailed Study (comparisons, inferences, sentence outlining, vocabulary)

COMPREHENSION AND CRITICAL READING / Make the italicized sentences above into an outline on the board and refer to it during the following discussion, to let the pupils see the value of an outline.

Pat's New Coat

- I. Pat's home was interesting.
- II. Mother was worried about Pat's coat.
- III. Big Bear visited the Morgans.
- IV. There was a surprise the next morning.
- V. Mother made Pat a new coat.

How did pioneers' houses differ from ours, both outside and inside? Read to prove your answer. Why was there no cloth for Pat's coat in the house? Tell about some of Mother's tasks and explain why they

would be more difficult than for your mother. What did the children mean by the expression, "But still he was an Indian?" Did Mother show her friendliness? Prove your answer. Describe the look in Big Bear's eyes. Why had Betsy hidden her gingerbread man? Why would a baby be like a brass button? Do you know what else the Indians make from deerskins? What is your idea of a gentleman? Explain what is meant by "the brass buttons would have to work again?" Read the words that show Pat was proud of his new coat. Give two reasons why you think Betsy wanted one just like it. Study the illustrations on page 98 and tell how each person felt. How did Mother feel (p. 94) and Pat (p. 93)?

VOCABULARY ANALYSIS

1. Context Clues—afford, charms, fringe, glistened, strutting.
2. Phonetic Analysis—consonant digraphs: *chilly*, *flushed*; blends: *platter*, *strutting*; short vowels; silent letter: *glistened*.
3. Structural Analysis—eat, eaten; weave, woven; cream, creamy; hunger, hungry.
4. Dictionary—Use A Little Dictionary, page 393, for the key words using a, e, i, o and u. Explain how these words are used as keys to pronouncing other words. Explain the purpose of dictionary or phonetic respelling. On page 393 use active, bid, blast as examples.

Teach pupils to look for the entry word (frequently the root word). Use as examples: tanned—tan; glistened—glisten; strutting—strut. Teach how to convert to the exact meaning, e.g., *to glisten* means *to shine or sparkle* but *glistened* means *shone or sparkled*. From time to time note the italicized words of a selection that have suffixes and have pupils practise finding the entry word and getting the exact meaning.

5. Related Language—Review paragraph rules: (a) The first sentence usually gives you the main idea or subject of the paragraph. (b) The sentences following the first sentence tell you something more about the main idea or subject. (c) The last sentence often sums up the paragraph. (d) The title gives the main idea of the paragraph. All the important words in the title are spelled with capitals.

Purposeful Rereading

In connection with the chalkboard outline have pupils read one descriptive or explanatory part for each section.

ENRICHMENT AND OTHER ACTIVITIES

Creative Activities and Related Language

1. Illustrate a part of the story which includes Pat's coat.
2. Act a short dialogue between Pat and Big Bear. Write a short dialogue between Father and the Indian.
3. Collect and mount pictures of Indians and pioneers.

4. Review two uses of capital letters, i.e., beginning of sentences and proper names. Review two uses of the apostrophe, i.e., possession—Pat's new coat, and contraction—I'd.

Study Activities

1. On page 39 of the Workbook there are exercises on paragraph structure. On page 40 there are exercises on sequence of events and summarizing. These may be taken any time during the lesson.

2. See previous page for a summary of paragraph rules. Study the last paragraph on page 93 and answer these questions. Which sentence gives the main idea? What is the main idea? Which is the summing-up sentence? What do the second and third sentences tell about the main idea?

Further Reading

- **Children of the Pioneers*, Mary R. Sinclair (Dent)
- ***The War Whoop of the Wily Iroquois*, Martha Keller (Coward)
- ***The Story of Crazy Horse*, Enid Meadowcroft (Grossett)
- ***Little House in the Big Woods*, Laura I. Wilder (Harper)
- ****Beaver Trail*, Regina Z. Kelly (Lothrop)

PAGES 100-105

The First Thanksgiving

Vocabulary for the Teacher's Selection

NEW WORDS / 100 governor; 101 Massasoit, Master Winslow, Elder Brewster, barley, harvest, *clapboards*, *worship*; 102 Mistress Hopkins, lobsters, plucked; 103 Damaris, *broiled*, scoured, preparations; 104 *venison*, *gnaw*, wrestled, *quoits*, drilled; 105 *celebrate*.

REVIEW WORDS / 100 decided; 104 platters, important, forth.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Finding main ideas and details (see Workbook, pp. 41, 42), sequence of events, making comparisons, making inferences.

VOCABULARY / See analysis on page 87 and exercises on pages 101-105.

ORGANIZATION / Headings, subheadings, sentence outlining.

RELATED LANGUAGE / Paragraph rules and structure (see Workbook, p. 41).

Interests, Attitudes, Appreciations

1. Early days, pioneers and Indians, feast and celebration. 2. An attitude of gratitude and appreciation, worship. 3. A holiday.

Type of Story

A true story of the pioneers, history.

Note to the Teacher

This story is an account of the first Thanksgiving dinner. The desire of the Pilgrims to give thanks to God for His mercies can be linked with our present day observances. By including the Indians in the festivities they strengthened the bond of friendship with their warlike neighbours.

Teaching the Lesson

READINESS

(background, interest, vocabulary in oral context, pupil-purposes)

Recall the story of the Pilgrims. Show a picture of the *Mayflower*. Review the fact that the Pilgrims desired to worship God in their own way. Have pupils tell why they would wish to hold a Thanksgiving celebration and service. Why do we do the same today? Find out why they felt they had cause for thankfulness. Why were the Indians included in their festivities? The teacher might like to read the introductory first paragraph on page 100 to aid in the discussion. Make a chalkboard sketch and show Plymouth Harbour on the map. Refer to Reader illustrations and others.

Introduce in the discussion the new words your class needs. Use board for words difficult to recognize and pronounce, e.g., non-phonetic words such as *gnaw*, and long words such as *celebration*.

Let the pupils ask questions such as: How does this story show friendship between white man and Indian? What responsibility did Constance or Giles Hopkins have in the preparations?

GUIDING THE READING

Silent Survey Reading (headings, sequence)

Write on the chalkboard the following outline of the story. Explain to the pupils that main ideas or thoughts become headings in an outline. Guide the first reading with sequential questions about each part.

The First Thanksgiving

- I. The Pilgrims prepared for the harvest feast.
- II. The Pilgrims and Indians enjoyed a wonderful dinner.
- III. After the feast they entertained one another.

Detailed Study (comparisons, details, inferences, vocabulary)

COMPREHENSION AND CRITICAL READING / Discuss the story in more detail. The following is suggestive only. Why was Plymouth a good place to settle? Why would the people in England wish to buy the lumber and beaver skins? Refer to Canada's lumber and fur-trading industries today. Why was it necessary to have a governor? What differences would there be in keeping their houses warm in winter and in keeping ours warm? Show how you think the messenger would make

Massasoit understand the invitation. Why were preparations and feast held outdoors? Explain why the Indians contributed. Who worked the hardest? Why do you think so? Why would the settlers shoot their muskets? How do you think the celebration helped in making friends with the Indians? Tell some of the things for which we should be thankful as a nation, as a family, as a school. What custom was started as a result of this feast?

VOCABULARY ANALYSIS / 1. Context Clues—quoits, plucked.

2. Phonetic Analysis—Silent letters in: *wrestled*, *juice*, *gnaw*; murmur diphthongs in: *barley*, *harvest*, *forth*, *imported*, *preparations*; consonant blends in: *broiled*, *drilled*, *platter*, *plucked*, *scoured*, *grateful*.

3. Structural Analysis—Compound words: *clapboards*, *hardships*, *cornmeal*. Syllabication: Refer to rules if necessary. See page 24, *preparations*, *celebration*, *grateful*, *governor*, *important*, *venison*.

4. Dictionary—Continue the discussion concerning entry words, phonetic respelling and key words using as illustrations: *broiled*, *quoits* and *venison* from A Little Dictionary. Note pronunciation of: Massasoit (Mās'sō swō), and pigeon (pīg'ūn).

Purposeful Rereading

Read in parts the conversation between the Governor and the people. Read what each contributed to the feast to prove who worked the hardest. Read what was eaten at the feast and compare it with our Thanksgiving dinner. Read about the sports and activities.

ENRICHMENT AND OTHER ACTIVITIES

Creative Activities and Related Language

1. Illustrate the men drilling, the Indians dancing, the children working or the games.
2. Construct from paper a pioneer church.
3. Make a list of foods you would like to have at Thanksgiving dinner.
4. Write a paragraph describing a game you enjoy playing.
5. Write a letter of invitation asking a friend to come to Thanksgiving dinner at your house. Write a letter of acceptance or regret.
6. Teach the abbreviations *Mr.* and *Mrs.* from Master and Mistress.

Study Activities

On page 41 in the Workbook there are exercises on paragraph structure, and on page 42 there is an exercise on sentence outlining. Before the pupils do page 42, teach them that the term subheading is similar to fact or detail.

Further Reading

***The First Year*, Enid LeMonte Meadowcroft (Crowell)

***They Were Strong and Good*, Robert Lawson (Macmillan of Canada)

Look for Thanksgiving poems such as "The Pilgrims Came" by Annette Wynne.

Songs—The Dutch Thanksgiving Hymn, "We gather together to ask the Lord's blessing" *Canadian Youth Hymnal* (Ryerson); "Giving Thanks" in Book IV, *The Canadian Singer* (Gage).

Music and Visual Aids

Film Strips—"Celebrating Thanksgiving," #FS 79, Curriculum Filmstrips; "American Indian Life," Curriculum Filmstrips.

PAGES 105-114

Little Jonathan's Wonderful Tonic

Vocabulary for the Teacher's Selection

NEW WORDS / 105 Jonathan, medicine, grateful, *pedlar*; 106 Ty Napp, *pioneer*, *satchels*; 107 *marvellous*, *exchange*; 108 *dyed*, *cinnamon*; 109 *tonic*, compare; 110 Methuselah, *sermons*; 111 coughed, *distress*; 112 liniment, reminded; 113 Jeremiah, sparkle, *snorted*, pranced; 114 *delicious*.

REVIEW WORDS / 106 *department*, important; 108 interesting, label; 109 *bargain*.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Details, sequence, main ideas, comparisons, inferences, predicting outcomes, evaluating attitudes.

VOCABULARY / See analysis, page 90 and pages 101-105.

ORGANIZATION / Sentence outlining.

RELATED LANGUAGE / Conversations.

Interests, Attitudes, Appreciations

1. Children of early days, customs of pioneer days. 2. A child's implicit belief, kindness, co-operation. 3. Humour.

Type of Story

Informational narrative, a story that might have been true.

Note to the Teacher

This is an amusing story of pioneer life and shows the importance of the pedlar in the lives of the early settlers. Stress the isolation, the lack of money and the distance between the towns and the outlying farms. There was little opportunity for the women to buy dress materials, cooking utensils, etc. The underlying thought is a comparison of Jonathan's life with that of the children today, but more important is the hidden humour in Jonathan's actions.

Teaching the Lesson

READINESS

(background, interests, vocabulary in oral context, pupil-purposes)

Review pioneer life as covered in previous lessons. Discuss the isolation of the settlers' lives—no nearby stores, no news, no near neighbours. Have pupils tell why the coming of a pedlar would cause excitement. He was a travelling store. Medicines were necessities as well as food and clothing. Let children describe unpleasant medicines they have taken.

Use new words in the discussion, e.g., liniment, tonic, medicine; mule, Methuselah; preacher, sermons, Maple Grove; bargain, exchange, etc. Use chalkboard for recognition of difficult words, e.g., Jeremiah, Methuselah. Be prepared to explain the following concepts either before or during the silent reading: department store, exchange news, in distress, the pedlar's horn, roaring voice, many thoughts.

Let pupils state what they would like to know about the story: Whom do you think took the medicine? Why do you think it was called wonderful? Refer to illustrations on pages 105, 107, 108.

GUIDING THE READING

Silent Survey Reading (details, sequences, new words in context)

Read the first heading, *The Pedlar Is Coming*. Write it on the board. Have the pupils read silently to learn about the pedlar's visit. Read the second heading, *The Sick Horse*. Have the pupils change the heading into a sentence. e.g., *Methuselah is a sick horse*. Write it on the board. Discuss illustrations on pages 111 and 113. Pupils read this section silently and the teacher asks a few questions to see if they grasped the sequence. The chalkboard outline should be:

Little Jonathan's Wonderful Medicine

I. The Pedlar is coming.

II. Methuselah is a sick horse.

Detailed Study (comparisons, inferences, predicting outcomes, evaluating attitudes, vocabulary)

COMPREHENSION AND CRITICAL READING / Have pupils volunteer questions for discussion. There follow some suggestions. Why did Jonathan wish he were bigger? Let pupils who are the youngest of a family state their views. Why was the pedlar such an important person? Discuss: no phones, newspapers, radio or neighbours. Discuss how Jonathan's 25¢ was a lot of money in those days. Why was Jonathan willing to give up the entire amount for the medicine? Let the class discuss the picture on the bottle and what it implied—especially to Jonathan. How did the pedlar show his kind-heartedness? Why was

Jonathan disappointed in his purchase? What do you think might happen if he took the medicine? Talk about church socials and camp meetings in those days. These were important, exciting events in their lives. Why? Why was it so important that Methuselah be well enough to go? How did they all try to help the sick horse? How would we help a sick horse? Why did Jonathan ask the preacher if Methuselah looked any bigger? What helped to make this camp meeting the finest yet? What is your opinion of Jonathan? Retell the episodes which have been illustrated.

VOCABULARY ANALYSIS / 1. Context Clues—satchel, snorted, sparkle, lively.

2. Phonetic Analysis—Review soft c and g (principle #8 Manual, p. 23), medicine, prance, dance, cinnamon, change, exchange. Review vowel digraphs (principle #4 Manual, p. 23) in words such as *always*, *steamboat*, *pioneer*, *sneezing*, *preach*, *tried*, *ahead*. Silent letters—*thought*, *would*, *medicine*, *satchel*, *brought*. Note exceptions—*coughed*, *laughed* where *gh* equals *f*.

3. Structural Analysis—Suffixes—marvellous, wonderful, pedlar, coughing, forgotten. Review syllabication rule #5 (Manual, p. 24) snorted, reminded.

4. Meanings—*long*, to yearn; *long*, opposite of short; *dye* and *die*.

5. Dictionary—Continue discussion of *entry words*, *respellings* and *key words* using: dyed, pedlar, cinnamon, sermons, marvellous. Note that in the class dictionary the entry word for marvellous is *marvel*.

Purposeful Rereading

Read the most amusing part. Read some of Jonathan's conversations to show his earnestness.

ENRICHMENT AND OTHER ACTIVITIES

Creative Activities and Related Language

1. Write a list of articles carried by the pedlar.
2. Write examples showing the use of the apostrophe for possession.
3. Write a short paragraph about little Jonathan: his family, when he lived, his appearance, his greatest wish.
4. Note use of quotation marks in conversations. Explain divided quotations. See page 114. Note a different paragraph for each change of speaker. Write the conversation the Brown family had about the camp meeting after it was over.

Study Activities

On page 43 of the Workbook there is an exercise on sentence outlining.

Further Reading and Song

- **Little Jonathan*, Miriam E. Mason (Brett-Macmillan)
- **Susannah, the Pioneer Cow*, Miriam E. Mason (Brett-Macmillan)
- ***Louisa Alcott, Girl of Old Boston*, Jean Wagner (Bobbs-Merrill)
- ***Daniel Boone, Boy Hunter*, A. Stevenson (Bobbs-Merrill)
- "Pedlar Jim" #4 from *Songs of the British Islands*.

PAGES 115-122

By Red River Cart and Raft

Vocabulary for the Teacher's Selection

NEW WORDS / 115 Red River, Gus Schubert, Fort Garry, Winnipeg, Overlanders, creeks; 116 Catherine Schubert, satisfactory; 117 Cariboo, Fort Edmonton, Mr. McMicking, ordinary, success, slung; 118 *prairie*, creaked, *pemmican*, *respected*; 119 *dense*, distant; 120 gazed, toiled, bruised; 121 descend, rapids, whirlpools, *portage*; 122 *control*.

REVIEW WORDS / 115 excited, *treasure*; 116 *bargain*, *pioneer*, *arrange*; 118 important, hardships; 120 scene, *effort*, height; 122 moaned, *comforting*, *murmured*.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Main ideas, details, comparisons, inferences, attitudes, drawing conclusions (see Manual exercise, p. 106).

VOCABULARY SKILLS / See analysis on page 93 and pages 101-105. See also Workbook, pages 44 and 45.

ORGANIZATION / Sequences, sentence outlining, summarizing. (Manual, p. 107)

LOCATION OF INFORMATION / Diagrams, maps, illustrations.

Interests, Attitudes, Appreciations

1. Adventure, travel in early days, the pioneer boy, Gus. 2. Perseverance, courage, unselfishness, ambition. 3. A true story of pioneer days.

Type of Story

Historical narrative, a story adapted from a radio play by the Canadian author, Sally Creighton.

Note to the Teacher

In this story the pupils make another friend, little Gus Schubert, a westerner who was born in the last century. Gus Schubert belonged to a pioneer family of Overlanders who left Fort Garry in June, 1862, and arrived in Fort Kamloops in October of the same year. The Overlanders had heard there was gold in the rivers of British Columbia. They started from southern Ontario, under the leadership of John McMicking, went through the U.S.A. to St. Paul and thence to Fort Garry. The Schuberts

were pioneers from St. Paul and were living in Fort Garry at the time. They joined the Overlanders and went to the coast. Catherine was the only woman in the party and was admired greatly for her determination and fearlessness. The people of British Columbia have great respect for the Schuberts and built a monument in Catherine's honour. She was the first white woman in their history to make the overland journey to the new settlement. On the monument are carved the words: "A brave and notable pioneer." This true story was originally a radio broadcast which Gus Schubert, then an old man, heard with great enjoyment.

The most interesting features are the adventurous spirit of the fearless family, the well-planned trip, the Red River Cart drawn by a cow which also provided milk for the children, the horse which carried three, the co-operation of the Overlanders, and so on.

Teaching the Lesson

READINESS

(background, arousing interest, new vocabulary in oral context, pupil-purposes)

Though this is an informational, historical narrative, we suggest stressing the new friendship with Gus, sympathizing with his difficulties and sharing in his happiness. Talk about crossing Canada today by car, train or plane and discuss length of time, comforts and discomforts of the trip. Help the pupils to visualize a trip across Canada more than 100 years ago. On a map of North America point out Winnipeg (Fort Garry), southern Ontario and St. Paul. Make a chalkboard sketch of Canada.

Make full use of illustrations to introduce some of the new words—others in discussion. Use the dictionary for: dense, descent, pemmican, portage and prairie. The board should be used for: difficult proper names. Explain meaning of: *Overlanders, born pioneer, the last stage of the journey, search for gold, nine mile portage, shoulder of the mountain.*

By introducing Gus and the family as real people, there will be a desire to know how they fared. Encourage pupils to state their own reasons for wishing to read the story. What dangers and difficulties did Gus and his family encounter? Did they all arrive safely?

GUIDING THE READING

Silent Survey Reading (details, sequence of events, vocabulary)

During the first reading and discussion of the story, write the three headings on the chalkboard. Change the second and third headings into sentences.

Discuss meaning of title and first heading. If possible, show pictures of Fort Garry. Have the children read to get acquainted with the Schubert pioneer family and to find out the name of the fort to which the Overlanders were going. Mark it on the chalkboard sketch. Read the

second heading. Have pupils read to find out what made Gus so happy in Fort Edmonton. Read the third heading. Have the pupils read to find out the name of the mountain pass through which they climbed, Gus' disappointment near the end of the trip. Mark Fort Kamloops on the sketch map.

Detailed Study (main ideas, details, inferences, comparisons, evaluating attitudes, location of information on a map)

COMPREHENSION AND CRITICAL READING / Use the outline as a basis for discussion, having the pupils supply orally sentences for subheadings of each part. (See outline, p. 94.) Explain that a subheading is a heading or fact or detail under a heading. In a sentence outline it is a sentence.

Trace the Schuberts' trip and sketch it on the map as you think it might have been. Have pupils discuss the illustrations again. Describe a cowboy suit. Discuss the arguments for and against the trip. Describe a Red River cart and the difficulties involved in travelling. Enumerate the things Gus learned on the journey. Discuss what made the third part of the trip most difficult. Find phrases which trace the time element and plan Gus' diary. Find phrases which show courage, grief, happiness. Why did Gus try to keep from crying when he lost his cowboy suit? What is your opinion of Gus, his mother, his father? Give reasons. Retell the episodes which have been illustrated.

VOCABULARY ANALYSIS

1. Phonetic Analysis—Silent letters in: descent, bruised, Schubert, suit, climb, people.

2. Structural Analysis—Compound words: overland, cowboy, horseback, Yellowknife, whirlpool, etc.; prefix *sub* in: subheading, subway, submarine; suffixes: Overlander, leader, oxen, fasten. Review syllabication rule #5 (Manual, p. 24): excited, respected, banded, started, descended; word-building: port—report—portage; rapid—rapids—rapidly.

3. Special Meanings—cap of the mountain, shoulder of the mountain, stage of the journey, level land, creek, drawn by a cow.

4. Dictionary Usage—Again study the key words of the pronunciation key on Reader page 393. On the chalkboard list the key words. Make a list of words from the Reader and underline the vowels. Have the pupils list them under the appropriate key word. The following list is suggestive: cāke (grateful, label, prairie); cāt (satchel, tanned, platter); cāre (bear, prayer, careful); cār (sparkle, harvest, barley); mē (creaked, feasting, cheer); mēt (dense, helped, venison); bīte (tribe, pioneer, dyed); bīt (mixture, chilly, drilled); nōte (woven, showed, gold); nōt (follow, lobsters, tossed); fōr (snorted, horses, forefeet); ūse (mules, picture, treasure); ūs (plucked, flushed, strutting); fūr (girl, sturdy, turban).

Find phonetic respellings, helpful key words leading to the pronunciation of: pemmican, prairie, rapids, portage. Find the meanings, also. Note pronunciation of Schubert (Shōō'bûrt).

Purposeful Rereading

Prepare for a radio broadcast.

Part I—Narrator and character parts for Gus, Mother, Father.

II—Read what Gus did on the trip.

III—Read about climbing the mountains, travelling in the forest and on the river.

ENRICHMENT AND OTHER ACTIVITIES

Creative Activities and Related Language

1. Construct a Red River Cart. Model, draw or construct a range of mountains.

2. Write a paragraph on why you like Gus.

3. Note uses of the comma on page 115 and 116 of the Reader. Review uses of periods, exclamation marks, question marks, referring to the same pages or other parts of the story.

4. Have a radio broadcast.

5. See Manual, page 107 for a summarizing exercise.

Study Activities

1. The following outline should be on the chalkboard during the discussion period. Subheadings will be filled in orally. Have pupils copy the outline and write in the subheadings. This is a sentence outline and each part should be in a sentence.

By Red River Cart and Raft

I. The Overland journey continues.

A.

B.

II. The Overlanders cross the prairies.

A.

B.

C.

III. The Overlanders reach Fort Kamloops.

A.

B.

C.

D.

2. There is a true-false exercise in the Manual on page 106.

3. There is an exercise on vocabulary, using key words for dictionary practice in Workbook, page 44.

4. In Workbook, page 45 there are exercises on using words in context.

Further Reading

****Susannah of the Mounties*, Muriel Denison (Dodd Mead)

***Royal North-West Mounted Police*, Tousey (Rand McNally)

****Power and Hides*, Val Gendron (Longman)

PAGES 123-128

Mary Anne's Willow Whistle

Vocabulary for the Teacher's Selection

NEW WORDS / 123 frisky, upper, chuckling; 124 Seabold, household, *wholesome*, *blustering*; 125 trimmed, *notch*, *observed*; 126 humans, produce; 127 managed, *blasts*, practice, *acquainted*; 128 skill, *trudging*.

REVIEW WORDS / 123 finally; 124 *comrades*, companions; 125 *curiosity*; 126 former, 128 *prairie*.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Finding main idea (see Workbook, p. 46), finding details, sequences, evaluating attitudes.

VOCABULARY / See analysis on page 96 and exercises on pages 101-105. See Workbook, page 47.

ORGANIZATION / Sequence and summary (see Workbook, p. 46).

APPRECIATION / Descriptive words.

RELATED LANGUAGE / See Manual, page 105.

Interests, Attitudes, Appreciations

1. Child life in early days, children at play.
2. Kindness, friendliness.
3. Loneliness, understanding.

Type of Story

Informational narrative with a prairie setting.

Note to the Teacher

This is a story of children's need for friendship. Isolated as they were, pioneer children had little opportunities to make friends or have play-mates other than those of their own family. These were two children of different nationalities who, because of loneliness, sought friendship in each other.

Teaching the Lesson

READINESS

(using background, arousing interest, new vocabulary in oral or written context, pupil-purposes)

From previous lessons some knowledge of pioneer life has been gained. Encourage the pupils to discuss the need for a friend. Why couldn't Mary Anne have friends? Did they ever have a friend from another

country? Talk about the distances between homes in Mary Anne's day and how a true friend would gladly walk that distance for companionship.

Use the selected new words in the discussion and examination of illustrations and pictures: blasts, blustering in connection with winter; trudging, hardships, managed; frisky, chuckling in connection with happiness, etc.

Use the chalkboard and dictionary for recognition of these words if necessary: acquainted, practice, trudging, notch.

Find out what pupils would like to know about the story. For example, why was the whistle important? Centre the discussion around the illustration on page 128 of the Reader.

GUIDING THE READING

Silent Survey Reading (details, sequence)

Encourage the pupils to read silently to answer the above question and to draft questions for the following discussion.

Detailed Study (details, inferences, comparisons, evaluating attitudes, vocabulary)

COMPREHENSION AND CRITICAL READING / Discuss the pupils' questions OR use the following if preferred: Why was Mary Anne in such a happy mood? Why would her winter life be more confining than yours? How would a companion or playmate help to overcome her shyness? Why didn't Eric speak to Mary Anne at first? How did Eric show that he felt the need of a companion, too? Why did the mother feel that Mary Anne would be better without her help in making friends? Describe how Eric made the whistles. For what purpose was Mary Anne going to use her whistle? What do you think happened after this episode in the story?

VOCABULARY ANALYSIS

1. Phonetic Analysis—Consonant blends: blasts, blustering, frisky, practice, prairie, produce, skill, trimmed, trudging.

2. Structural Analysis—Note suffix *ship* in hardships, friendship, leadership, etc.

3. Dictionary Usage—Phonetic respellings and meanings of: acquainted, produce, trudging. Review accent rule using such words as: blus'tering, produce', observe'.

Review key words: mōōn, bōōk, oil, out. List the following words under the appropriate key word: household, quoits, wolf, loyal, prowled, loon, proof, toiled, whirlpools, looked, shoot, how, wood, suit, bruised, smooth. (Note the italicized vowels).

4. Descriptive Words—Look for words that show colour (sunshine, red-winged, light yellow hair, green wood); that show movement (trudging, scamper, roll, dance); sounds (chuckling); that give pictures (twisted root).

Purposeful Rereading

Read to show how happy Mary Anne was; why her mother could not always be with her; why Eric came; about Mary Anne's shyness; about the making of the whistle.

ENRICHMENT AND OTHER ACTIVITIES

Creative Activities and Related Language

1. Plan and act a pantomime or dialogue of this story.
2. Write a paragraph which would tell what might follow this part of the story.
3. Review degrees using such words as: warm, warmer, warmest; clean, cleaner, cleanest; near, nearer, nearest; far, farther, farthest; great, greater, greatest; etc.

Study Activities

1. Review spelling rule, using such words as: trim, trimmed; slip, slipped; knit, knitting.
2. See Workbook, page 47, for exercises on dictionary usage and synonyms. The exercise on Workbook, page 46, on finding main ideas and making a summary may be used at any time.

Further Reading

- ****The Willow Whistle*, Cornelia Meigs (Brett-Macmillan)
- ***Lulu's Window*, Elizabeth H. Lansing (Crowell)
- ***Nils*, Ingri M. D'Aulaire (Doubleday)

PAGES 129-134

Pioneer Days in Canada

Vocabulary for the Teacher's Selection

NEW WORDS / 129 Canadian; 130 MacArthurs, Charles, *necessary*, *ford*, tiresome; 131 furniture, carved, *jokes*, hickory; 132 verses, idle; 133 *moccasins*, supply, *wicking*; 134 *lye*, *syrup*.

REVIEW WORDS / 129 *pioneer*, comforts, difficult; 130 hardships, struggled, creaking; 132 obediently; 133 *dyed*, woven.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / See Workbook, pages 49 and 50. Main ideas, details, comparisons, inferences, conclusions.

VOCABULARY SKILLS / See page 99 for analysis and exercises on pp. 101-105. See Workbook, page 48.

ORGANIZATION / Summarizing in chart form. See page 107.

RELATED LANGUAGE / Antonyms, homonyms, paragraph structure.

Interests, Attitudes, Appreciations

1. Work and customs in pioneer days.
2. Loyalty, perseverance, enterprise.
3. Gratitude to the pioneers for our heritage today.

Type of Story

Informational and descriptive prose and some exposition, a true account of the MacArthur family's early days in Ontario.

Note to the Teacher

This is a pioneer story which should lead the pupils to visualize Canada as the white man found it. Many of the pupils may still be living on the pioneer farms but in modern houses. They can realize the courage displayed by our forefathers. They can take pride in the work of their pioneering ancestors. The underlying thought is the contrast with our own times, and respect for the early settlers.

Teaching the Lesson

READINESS

A review of the pertinent facts learned from the previous stories on pioneer days would be helpful in supplying background for this selection: the difficulties in obtaining new clothes, harvesting, travelling, making new friends, etc., will be vivid because of the pioneer children's experiences. New pupils should be ready for a factual account of the settler's home and work.

Discussion and illustrations will help in understanding the meaning of: yoke, carve, furniture, moccasins, wicking, candles. The board will help in recognition of: MacArthurs, obediently, dyed, syrup, lye, necessary. If necessary, dictionaries can be used for meaning and pronunciation. In the discussion such concepts as the following can also be clarified: *a land of plenty; creaking ox-cart; paved highways; spinning-wheel; homemade stone-oven; maple syrup; butternut brown; woven into cloth.*

The pupils will be interested in finding out more about the pioneers' homes and work. Let them set problem questions, after careful examination of the illustrations.

GUIDING THE READING

Silent Survey Reading

Have the class read silently to find the answers to the following questions: How long did it take the old sailing vessels to come from Scotland? How did the MacArthurs get to Ontario? What two things had to be done before the cold winter set in? Tell the things Charles did at school, at home.

Each person in the MacArthur family had a job to do. Read to find out who made the (1) clothing; (2) candles; (3) soap; (4) maple syrup. Prove that the pioneers were not lazy.

Detailed Study

COMPREHENSION AND CRITICAL READING / Discuss the reasons for the difficulties of travelling in pioneer days. Describe how the house was made—its furnishings, etc. Why did the family collect a supply of food? Discuss how our mothers can fruit, etc. Develop that the pioneers could not buy things as we do so they needed to have sufficient for the winter months. Discuss why Charles went to school in winter.

Discuss the work of each member of the family and list in chart form on the chalkboard.

MacArthur Family	Father	Mother	Charles	Mary	Kate
Work					

Syrup and sugar-making should be reviewed in detail to make certain the pupils understand the process.

VOCABULARY ANALYSIS

1. Phonetic Analysis—Murmur diphthongs (Manual, p. 51) *ford*, *furniture*, *verses*, *carved*, *hardships*, *comfort*.

2. Structural Analysis—Syllabication rule #3 (Manual, p. 51) *furniture*, *moccasins*, *supply*, *comforts*, *difficult*. Syllabication rule #4 (Manual, p. 24) *idle*, *struggled*, *candle*.

Compound words: *highways*, *tiresome*, *gooseberry*, *butternut*, *home-made*, *deer-skin*, *fireplace*, *nearby*, etc. Word building: *thick*, *thicken*; *weave*, *woven*; *ox*, *oxen*; *wonder*, *wonderful*.

3. Dictionary—Meanings of *yoke*, *wicking*, *lye*. Accent of: *i'dle*, *tire'some*, *remind'*, *supply'*.

4. Meanings—Homonyms: *lye*, *lie*; *dye*, *die*; *plain*, *plane*; *weak*, *week*. Antonyms: *comfort*, *discomfort*; *early*, *late*; *busy*, *idle*; *hard*, *easy*; *full*, *empty*.

Purposeful Rereading

Examine the illustrations on pages 132 and 133 of the Reader and decide which is Mother, Mary and Kate.

Read to find which paragraphs match these headings: The New House, Making Soap, How Charles Spent His Days in Winter, Making Candles. Review rules of paragraph structure. Examine two paragraphs (a) The Furniture, page 131, and (b) Making Syrup, page 134, and see if the rules are kept.

ENRICHMENT AND OTHER ACTIVITIES

Creative Activities and Related Language

1. Review the four kinds of sentences, using examples from the story.
2. Compare the pioneer homes with modern homes.
3. Compare their work with ours.
4. Compare also their heat, light, food, clothing, amusements.
5. The enterprising teacher can have her children do some of the pioneer work mentioned: knitting, weaving, making candles and soap, boiling maple syrup to make maple sugar, etc.
6. Children could collect pioneer relics from the community and have an exhibit and programme.

Study Activities

On page 49 of the Workbook there are exercises on comprehension and drawing conclusions, which are to be used after the lesson. The exercises on page 48 on compound words may be taken any time.

The exercise on page 50, predicting outcomes, is to develop the pupil's imagination. The pupils should be allowed to offer their suggestions freely through fantasy. Some of the predictions for the future are as follows:

- a. People will fly to the Moon and Mars.
- b. Buildings will be made of plastic.
- c. Apartments will be co-operative and forty stories high.
- d. There will be cures for all diseases.
- e. There will be central heating and each householder will push a button for the heat required.
- f. By waving the hand or pressing a button you can telephone from any room.
- g. There will be a telescreen in every room.
- h. Instead of a wristwatch you will wear a wrist T.V. watch.
- i. When you press a button the correct time will appear.
- j. Tomorrow's newspaper will be a three-inch roll which the viewer will put on his screen.

Further Reading

- ***By Wagon and Flatboard*, Enid Meadowcroft (Crowell)
- ***Wind in the Chimney*, Cornelia Meigs (Brett-Macmillan)
- ***The First Year*, Enid Meadowcroft (Crowell)
- ***Smiling Hill Farm*, Miriam Mason (Ginn)
- ****Ship's Boy with Columbus*, Enid Meadowcroft (Crowell)
- ***Leif the Lucky*, J. E. D'Aulaire (Doubleday)
- ***Topsy Turvy Family*, E. L. Brock (Knopf)

REVIEW EXERCISES FOR UNIT THREE

These exercises may be used for instruction, for seatwork, or for testing purposes. They may be used, also, during the teaching of the lessons from Unit 4 to 8. The exercises are suggestive only. The teacher may devise alternative exercises to suit the particular needs of her pupils. Do not teach words in isolation but use in context ensuring the meaning.

PHONETIC ANALYSIS

Consonants

CONSONANT BLENDS

1. The following words start with two-letter or three-letter *s* consonant blends. How many blends are there? List the words for each blend. (To the teacher: *sc, sl, sm, sn, sp, squ, st, sw.*) Underline the blends in: stout, swords, smiled, scissors, splendid, sweetened, strawberries, sneezing, Schubert, squeaked, squaw, starved, sloping, scampered, steadily, strips, spinning, stocking, struggle, sparkle.

2. Remove the initial letter from the following words. Make a new word by substituting one of the “s” blends, e.g., *winning—spinning; gained; lumps; dare.* (Answers:—strained; stumps; square.) Use sentences if necessary: The box was in shape.

3. Find *five* words in the Unit 3 stories for other blends such as *bl; br; cr; gr.* (e.g., blustered, broiled)

CONSONANT DIGRAPHS

1. What are consonant digraphs?

2. What three consonant digraphs are in the following words: whatever, third, teeth, shyly, whining, thin, when, short, shouted, these, whistling, shy, while, shoot?

3. Find other examples in the unit stories of *th, sh, wh*, digraphs (initial). Find one example of *gn, ch* and *wr* initial digraphs.

4. Make words of the following by using *th*, or *sh*, or *wh* in the blanks:ale; ...rew; cra....; for....;istle.

SILENT LETTERS

1. Cross out the silent letters in the following words:

gnaw, wrestle, hillside, climb, build, stretched, knife, notch, crumb, scissors, juice, bruised, fastened, trudging, autumn, descend, sneeze, lye, guide, glisten, trimmed, plucked.

2. Arrange the above words in the order of the alphabet. (The teacher should help with alphabetizing to the second letter, using climb, crumb, gnaw, guide, glisten as examples.)

Vowels

VOWEL DIGRAPHS

1. Cross out the silent letter of the vowel digraphs in the words in (2) below.
2. List the words in five groups—those containing a digraph which would be marked either *ā*, *ē*, *ī*, *ō* or *ū* in the dictionary.
steep~~e~~, great, height, moaned, road, neighbours, beaver, feast, steamboat, leaders, great, clean, play, piece, blowing, use, willow, acquainted, receive, away, few, plain, dried, strained, bowl, cried.
3. Find other examples of words where the vowels would be marked in the dictionary with a macron.

DIPHTHONGS

1. What are diphthongs?
2. Mark the *oy*, *oi*; and *ou*, *ow* diphthongs in the following words: houses, brown, outdoors, broiled, how, boys, boiled, shouted, quoits, around, Brown, crowds, thousand, cowboys, down, toy, sound, prowling, ground, loud, toiled.
3. Do these words contain diphthongs? How do you know?
arrow, bought, famous, would, cough. (Note respelling: *ärō'*, *bōt*, *fā'mūs*, *wōōd*, *cōf*)

Phonic and Vowel Principles

1. Review phonic principles #1 and #2. (See Unit 1 exercises, p. 51.)
 - a. Which of the following words follow phonic principle #1, which phonic principle #2?
tree, na tive, brass, mix, stee ple, black, new, sis ter, tak ing, shin ing, ti ny, dye, dus ty.
 - b. If the words contain more than one syllable, divide into syllables.
2. Review phonic principles #3 and #4. (See Unit 1 exercises, p. 51.)
 - a. Which of the following words follow rule #3, which rule #4?
bread, friend, lake, stone, leather, gave, weather, smile, fine, meadow, yoke, twice, breathed, use, scene.
 - b. How would the vowel digraphs or first vowels of these words be marked in the dictionary? (e.g., bread—*ě*; fine—*ī*)
3. a. Which phonic principle is illustrated by these words? (See Unit 2 exercises, p. 76) friendly, cheery, creamy, carry, dusty, family.

Divide these words into syllables.

4. Review phonic principle #6. (See Unit 2, p. 51.)
 - a. Underline the murmur diphthongs in the following words. How would they be marked in the dictionary? (See Unit 2 exercises, p. 76.)

verses, charms, course, pour, surprise, sermons, parties, horses, cart, learn, ford, march, start, hard, farthest, murmur, starved, warm, bark, furniture, garments, girl.

5. a. Which phonic principle governs these words?
walk, talk, pawed, because, drawn, taught.
Some dictionaries mark the vowel in these words *ö* (e.g., walk—*wök*).
b. Pronounce these words using the phonetic respelling:
tök; *pöd*; *beköz'*; *drön*; *töt*.
6. a. Underline the letters in the following words which have a soft *c* sound: pranced, creak, danced, voice, continue, piece, celebrate, curiosity, necessary, cent, cough, compare, medicine, cinnamon, control.
7. a. Underline the letters in the following words which have a soft *g* sound: change, fringes, gazed, ledge, bridge, bargain, courage, garments, arrange, struggle.
b. What is the rule? (See Unit 2, p. 77.) Is the rule kept in the above words?
8. Use your Little Dictionary to find the meaning of some of these words.

STRUCTURAL ANALYSIS

Compound Words

Divide the following words into two smaller words. Which of them have different meanings from the meaning of their two small words?

gingerbread, weatherproof, Thanksgiving, newcomers, clapboards, cornmeal, catnip, hardwood, household, tiresome, wholesome.

Affixes

PREFIXES

1. Underline the prefixes in these words: exchange, produce, remind, excited, extraordinary, descend, around.
2. Divide the words of #1 into syllables. Mark the accented syllable with an accent mark.

SUFFIXES

1. Teach the meaning of the verb suffix *en*, e.g., thicken means to make thick.
2. Review the meaning of the noun suffix *or* and *er* meaning one who, e.g., waiter—one who waits.
3. Teach the meaning of the noun suffix *ness* meaning the state of being, e.g., truthfulness—the state of being truthful.

4. Underline the suffixes in the following words and give the meaning of each word: goodness, thicken, sweeten, kindness, tighten, loosen, governor, settler, gladness. Mother will the sauce with sugar but it with flour.

5. Underline the suffixes in these words: settlement, pavement, marvellous, liniment, beautiful, celebration, hardship, friendship, worship (worth+ship), preparations, companionship.

Syllabication Principles

1. Review syllabication principles #1, #2 and #3, page 52.
2. Which principle, #1 or #2, governs the syllabication of the following words? Divide into syllables:

na tive, peo ple, met al, ton ic, o pen, heav y, feath ers, qui et, go ing, buck ets, mon ey, la bel, hu mans, sev en, jack et, i dle, neigh bours, rap ids, ca ble, prop er, ti ny, grow ing, ven i son, wo ven, pew ter.

3. a. Divide the following words into syllables:
el bows, al most, knit ting, sur prise, wor ship, Pil grims, mar vel lous, ped lar, pic ture, frisk y, mut tered, pem mi can, strut ting, cin na mon.

b. Which principle governs the syllabication of the above words?

4. a. Review principles #4 and #5. (See p. 78.)
b. Divide the following words into syllables. Which rule, #4 or #5, governs the syllabication?
nee dle, mar bles, snort ed, bot tle, u nit ed, sad dle, la bel, re spect ed, start ed, han dle, shin gles, tast ed, re mind ed, ma ples, set tlers, roast ed, land ed, can dles, strug gles, act ed.

5. Use your dictionaries to check the syllabication and to review the meanings.

DICTIONARY USAGE

Alphabetical Order

1. Alphabetize the words with silent letters on page 101.
2. Teach alphabetizing to the third letter. Use the *st* words on page 101.
3. Arrange in alphabetical order the *sh* consonant digraph words in #2, page 101.

Accented Syllables

1. Review the rule, page 53.
2. Mark the accented syllables in the words listed in #4 (b) above.

Pronunciation Key

1. Teach â as in care. Use the following words:
bear, prepare, prairie, scare, rare, compare, square, chair, wear, stare.

2. Review phonetic respelling for murmur diphthongs viz. *car* ('ä); for (ô); fur, sir, her (û).

3. Write this pronunciation key on the chalkboard:

ā cāke	ē mē	ī ĩce	ō nōte	ōō bōōt	ū ūse	oi oil
â câre	ě mět	ĭ pĭn	ô fôr	ōō bōōk	û fûr	ou out
ă căt			ố nốt		ũ cũt	
ă cār						

Using the above key, mark the vowels in the words from exercises: Silent Letters #2, page 101, Phonic Principle #2(a) and #4(a) pages 102-103.

MEANINGS AND RELATED LANGUAGE

1. Review the meanings of these words by reading the portion of the stories where they occur: woven (p. 93), preparation (103), ordinary (117), dense (119).

2. Match the antonyms in these two groups of words:

- sad, ahead, important, rich, comfort, early, old, paved, busy, adding.
- behind, late, subtracting, unimportant, discomfort, young, idle, glad, poor, unpaved.

3. Explain the difference in meaning of the following homonyms by using them in sentences:

buy, by; dye, die; creek, creak; sore, soar; plane, plain; pale, pail; deer, dear; lye, lie. Use your dictionary, if necessary.

4. Study how the following words are used in the text and give a synonym for each. Use your dictionary, if necessary.

glistened (p. 95), celebrate (p. 105), prairie (p. 118), descend (p. 121), observed (p. 125), ford (p. 130), idle (p. 132).

5. Study how these words are used in the text and give a different meaning: stage (p. 120), trunk (p. 125), spring (p. 132), shoot (p. 127), drawing (p. 106), ground (p. 131).

6. a. Find five interrogative sentences in the unit.

b. Find five exclamatory sentences in the unit.

Explain the difference between these two types of sentences.

7. Which letters are left out in the following contractions:

here's, I'd (p. 97), don't (p. 117), there's (p. 119, I'm (p. 122)?

COMPREHENSION EXERCISES

Main Ideas

Give another title to these stories:

"By Red River Cart and Raft," page 115;

"Mary Anne's Willow Whistle," page 123.

Finding Details

Look in your Reader, pages 129-134, for the correct answer to finish the following statements about "Pioneer Days in Canada." (Note to the teacher: Use as a test if desired.)

1. The MacArthurs came to Canada in (a) a steamship, (b) a sailing boat, (c) an airplane.
2. They spend weary hours travelling on roads that now (a) have disappeared, (b) are narrow and winding, (c) are paved highways.
3. The brush and leaves from the pine logs were (a) burned carefully, (b) put in a large pile, (c) left on the ground.
4. In the evening the MacArthurs sat in front of the fireplace and (a) worked, (b) listened to the radio, (c) sang songs.
5. The set of blue dishes reminded them of (a) their old home, (b) mother's birthday, (c) a story.
6. Little Charles went to school (a) when the weather was fine, (b) in summer, (c) in winter.
7. The family clothes were (a) bought at a nearby store, (b) made by mother, (c) ordered from a catalogue.
8. In making candles Mary used a rod that was (a) five inches, (b) ten inches, (c) fifteen inches long.
9. One of Kate's jobs was making (a) soap, (b) cookies, (c) candles.
10. The early settlers (a) had no sugar (b) did not like sugar, (c) made maple sugar.

(KEY: 1—(b); 2—(c); 3—(a); 4—(c); 5—(a); 6—(c); 7—(b); 8—(b); 9—(a); 10—(c).)

Judgment

Which of the following statements about "By Red River Cart and Raft" are true?

1. There were several towns in Western Canada in 1863.
2. The Schuberts were anxious to see the country beyond the mountains.
3. Very few boys wore cowboy suits in those days.
4. The Overlanders were very tired when they reached the farthest west, beyond the mountains.
5. The people of British Columbia had every reason to be proud of the Schubert Family.

(KEY: (1.) F, (2.) T, (3.) T, (4.) T, (5.) T.)

Organization

1. Make a chart entitled THEN AND NOW. Fill in the blanks.

	THEN	Now
Houses		
Heat		
Light		
Food		
Clothing		
Travel		
Amusements		

2. Arrange the following sentences from "By Red River Cart and Raft" in order by numbering them from 1 to 5. Then write them in order in a paragraph.

.....The Schuberts talk about joining the Overlanders.

.....The Overlanders get ready for the long trip across the Rockies.

.....At last they reach Fort Edmonton.

.....The Schuberts travel with one horse and a Red River cart drawn by a cow.

.....Gus learned how men work together to overcome hardships.

(KEY: 4, 1, 2, 3, 5)

Appreciation and Creative Writing

Make a litany suitable for use at a Thanksgiving Service. Start each line with "For." Use as the refrain,
 "Heavenly Father, we thank Thee."

UNIT 4: THE GREAT OUT-OF-DOORS

The stories and poems in this unit have to do with life in nature's land. The underlying theme deals with widening the child's horizons, broadening his sympathies, and helping him to see and appreciate the beauty and wonder of the out-of-doors. The child should become more aware that the world around him is a very interesting one. This unit should arouse interest in birds, bees, butterflies, flowers and life in the woods and develop a deeper appreciation of the world of nature.

Give me but eyes	The voice of rain,
To know the joy that lies	The clouds in silver train,
In common things:	Friendship of trees;
A pale moth's velvet wings,	A meadow loud with bees;
A fern-fringed pool,	To glimpse each glad surprise,
Green mosses dripping cool,	Give me but eyes!

Since the selections in this unit are informational in nature, work-type skills of comprehension, organization and information should be emphasized and developed. *Sentence outlining* should be continued, leading into the briefer *phrase outlining*. Stress on main points and sub-points (or main ideas and details) is essential. Sequence of events is also an integral part of organization skills and leads to *summarization*.

Another important major skill for this unit is *locating and using information* which can be taught through use of tables of contents, indices, reference books and other texts. Guide the pupils in their research, note-writing and reporting. It is expected that pupils are familiar with using reference books in other subjects. (See listing exercise in Workbook, p. 61.)

All the vowel and syllabication principles may be reviewed throughout the text from now on. Key words for vowels and dictionary respelling have been taught. Continue now with key words for consonants and respelling of consonants.

As has been mentioned previously, consideration of pupils' interests and the inculcation of the love of reading take precedence over the development of reading skills.

Note that both prose and poetry selections of this unit have been arranged in seasonal order, from autumn to spring.

Note that subskills are not listed beside the headings of the lesson plans from unit four to unit eight. The teacher should determine the subskills to be developed in each part of the remaining lesson plans. Note also that in the part of the lesson, "Enrichment and Other Activities," the subsections have been omitted.

Autumn Woods

This is a simple little autumn poem to introduce the unit. Discuss the pupils' favourite seasons and how the woods differ from season to season. Ask the pupils to listen to this poem and find out why the author likes the woods in autumn, what pictures he can see and what sounds he can hear.

PAGES 137-145

Wagtail and the Groundhog

Vocabulary for the Teacher's Selection

NEW WORDS / 137 mound, *awkward*; 138 *disturbed*, *dreary*, grumbled, *anxious*; 140 *experience*, *drowsily*, *shaft*, *burrow*; 142 paused; 143 *tense*; 144 *erect*, hark, straining, depths.

REVIEW WORDS / 137 creatures, eagerly; 138 *admitted*; 141 soberly; 142 *finally*, *protested*, understood, dreadful, *exclaimed*; 143 excited; 144 reared.

Possible Skills for Emphasis

COMPREHENSION / Using imagination, finding main ideas (see Workbook, p. 53, and Manual, p. 131), finding details, making comparisons, drawing conclusions, evaluating attitudes.

LOCATION OF INFORMATION / In the text and reference books.

VOCABULARY / See analysis on page 51, and exercises, pages 127-131.

ORGANIZATION / Listing (see Workbook, p. 51), phrase outlining, sentence outlining (Workbook, p. 52).

RELATED LANGUAGE / Drama, paragraphs, contractions, descriptive words and phrases.

Interests, Attitudes, Appreciations

1. The world of nature—animals. 2. Timidity, fear, curiosity, vs. compassion, kindness, knowledge. A possible identification of pupils' own feelings of timidity with Wagtail's feelings, trust in an adult. 3. Appreciation of mystery of nature, appreciation of descriptive writing.

Type of Story

Informational narrative, talking animals, description.

Note to the Teacher

This selection continues the theme of changing seasons. Here, wistful, friendly little Wagtail, the frog, in talking to gruff, kind-hearted Groundhog, learns something about the mystery of winter. The little frog does not know what happens to the animals of the forest when winter comes. The groundhog goes down to the water's edge and proceeds to tell him.

Teaching the Lesson

READINESS

Correlate with natural science lessons on preparation for winter. During the discussion and study of pictures and illustrations, use and teach some of the new words in oral context. Some of the words may be taught in written context by writing sentences on the board, e.g., in sentences 3 and 4 find the meaning of the italicized words of the first two sentences.

1. Wagtail was *eager* to find out why the *creatures* of the forest went away in winter.

2. The groundhog's own *experience* helped the *anxious* frog *understand* what was going to happen.

3. Wagtail could hardly wait to find out why the birds, bears and other animals went away in winter.

4. Because Groundhog was old and had lived through several winters, he was able to explain to the worried frog what happened each winter.

Find other ways of saying: He looked *worriedly* at the Blue Pool. The sun shone into *Groundhog's home*.

Explain the setting of the story and develop pupil-purposes for reading such as: What questions do you think Wagtail would ask Groundhog? How do you think Groundhog would answer? Let us read and find out.

GUIDING THE READING

Silent Survey Reading

Have the pupils read the headings and write a phrase outline of main points on the board:

- Wagtail and the Groundhog
- I. Lonely Wagtail
- II. The groundhog and his shadow
- III. The voice

Read one part at a time to find out: I. Where will Groundhog and Wagtail spend the winter? II. What happened to the groundhog one winter? III. What told the animals about winter's approach?

Detailed Study

COMPREHENSION AND CRITICAL READING / Develop part of the discussion around the chalkboard phrase outline. Discuss: why the Blue Pool was a dismal place in winter; Groundhog's terrifying tale; how Wagtail would know when it was time for sleep; what effect the wind had on the water; what signs of winter Wagtail heard; what most forest creatures do in winter. List and prove characteristics of Groundhog and

compare with those of Wagtail (experienced, comforting, kind, wise Groundhog vs. inexperienced, wistful, lonely, friendly little Wagtail). Have pupils visualize and describe the Blue Pool in spring, summer and autumn.

VOCABULARY ANALYSIS

1. Concepts—138 stoutly, hard dreary time; 140 stream of sunlight, shaft of my burrow; 141 mouth of my burrow, make your feet burn and smart, feet sank into the snow; 142 said Wagtail, sharply.

2. Phonetic Analysis—(a) *Vowel digraphs*, e.g., dreary, reared, burrow, paused, awkward, strained, Pool. (Which vowel is silent?) (b) *Diphthongs*, e.g., mound, drowsily, disturbed, hark, burrow, awkward.

3. Structural Analysis—(a) *Compound words*, e.g., doorway, sunlit, Groundhog, cat-tails, Blue Pool. (b) *Suffixes*, e.g., roughen, frighten, forgotten, depth, length, loneliness, lonely, drowsily, anxiously. What is the root word? How does the suffix change the meaning?

4. Dictionary Usage—What entry words are listed for the following? anxiously, drowsily, protested, admitted, reared. Note the two meanings listed in A Little Dictionary for the following words: shaft, burrow, reared. Which meaning fits in the story of Wagtail?

5. Homonyms—Differentiate between: burrow, burro; hear, here; wood, would.

Purposeful Rereading

List the most picturesque and vivid words and phrases, e.g., bursting buds, gentle rains, roughened water, snug warm burrow.

Pupils in pairs practise the conversation of Wagtail and Groundhog.

ENRICHMENT AND OTHER ACTIVITIES

1. Construct a class mural of the pond in spring, summer, autumn.

2. Prepare a scene, using Wagtail and Groundhog as the chief characters.

3. Study the contractions: don't, I'll, I'd, won't, couldn't; find others either in this story or in other stories.

4. Use reference books to find out how other animals prepare for winter; write brief notes in paragraphs.

5. Refer to "Ground Hog Day," February 2nd. If the day is bright and the groundhog can see his shadow, then he is supposed to go into his den for forty days more, and cold weather continues.

6. There are Workbook exercises on listing, page 51 and main idea, page 53. See page 52 in the Workbook for exercise on sentence outlining. See Manual, page 131 for exercise on finding main idea.

Further Reading and Audio-Visual Aids

***An Otter's Story*, Emil E. Lears (Macmillan of Canada)

***Persimmon Jim the Possum*, Joseph Lippincott (Lippincott)

***Rabbit Hill*, Robert Lawson (Macmillan of Canada)

**Splasher*, Alice Crew Gall (Oxford)

Film strips "Hibernation" and "How Animals Live in Fresh Water"
by Curriculum Film Strips.

Song: "Groundhog Day" in *The Canadian Singer IV* (Gage).

PAGES 145-150

Stamp Learns Safety

Vocabulary for the Teacher's Selection

NEW WORDS / 145 *protect*, *weasel*; 146 *muscles*, *defend*, crouched; 147 *nostrils*, *scent*; 148 *birch*, *glimpse*, seized; 149 *zigzag*; 150 bounding, gasps, splendid.

REVIEW WORDS / 148 practice, special, interest; 150 pause, *trudging*, *yelp*.

Possible Skills for Emphasis

COMPREHENSION / Finding details (see Manual exercise p. 132), making comparisons (see Workbook exercise, p. 55), drawing conclusions (see Manual exercise, p. 132), speed of comprehension of 160 words per minute.

VOCABULARY / See analysis on page 113 and exercises on page 127-131.

ORGANIZATION / Sequence of events and summarization (see Manual, p. 132).

RELATED LANGUAGE / Homonyms; safety rules and code; kinds of sentences.

Interests, Attitudes and Appreciations

1. Natural science—safety for hares. 2. Implication of a child's responsibility for his personal safety. 3. Appreciation of a hare's difficulties, appreciation of a hare's successful race.

Type of Story

Informational narrative, a natural science story about the dangers and excitement in a hare's life.

Note to the Teacher

Animals must obey safety rules to protect their lives from their enemies. The purpose of this story is to emphasize safety teaching and to show that dangers surround animals, too. Relate to our rules of safety, by correlation or having a safety enterprise.

Grace Fraser Malkin, the author of this story and one found later in the unit, is a former Toronto public school teacher. She is the author of several books of nature stories and is a valued contributor to many magazines.

Teaching the Lesson

READINESS

Discuss the need of safety precautions in our lives. Develop the kind of story by reading the title and examining the illustrations. In the discussion and examination of the illustrations, introduce the following words: weasel, crouched, barb-wire, nostrils, seized, gasps, bounding and hoarse yelps. Teach the meaning of: glimpse and protect.

Have pupils read the two headings of the story and state purposes for reading. (What was Stamp's lesson? How did he remember it?)

GUIDING THE READING

Silent Survey Reading

Use this selection to find out if the pupils read faster or more slowly than 160 words per minute.

Say, "What was Stamp's lesson? Read part one; when you have finished, close your book." Time the pupils' reading for 133 seconds and then ask them to stop. Ask questions or encourage comments about the section.

Say, "Did Stamp remember his lesson? I wonder. Read part two." Time the class for 187 seconds and then stop the reading. Again ask questions or encourage comments about the section.

(Pupils who did not finish the story in the time allotted will need practice to increase their speed in silent reading.)

Detailed Study

COMPREHENSION AND CRITICAL READING / Continue the above discussion in more detail. Compare safety rules for Stamp with those for boys and girls.

Part One: Discuss what had happened to Stamp when he was very young; the meaning of *the world is full of enemies*; seven of Stamp's enemies; how Stamp's mother warned him of danger; the wisdom of his decision; the meaning of *freezing*.

Part Two: Discuss the tricks of a wise old hare; the warnings Stamp's nose gave him; description of the race; Stamp's feelings. What is the difference between walking and trudging? Why is "Bow-wow-wow" in capitals on pages 149 and 150? Why would Stamp have smiled if he could have?

VOCABULARY ANALYSIS / 1. Concepts—the flats, dodge, zigzag, with a spring, great wings, great claws, hind legs.

2. Phonetic Analysis—Note silent letters in: muscles, scent, glimpse, trudge, wrinkled, wriggle.

3. Structural Analysis—Review the five syllabication rules using these examples: (1) weasel, (2) special, (3) nostril, (4) wrinkle, (5) protected. See page 24 for the rules. Compound words: barb-wire, half-asleep, side-leap, thorn-bush, tiresome.

4. Word-Building and Inflection—flat, flatten; sun, sunning; safe, safely, safety; curious, curiosity; spring, sprang; hind, behind.

5. Homonyms—hoarse, horse; hair, hare; pause, paws; scent, sent.

6. Dictionary Usage—Teach consonant pronunciation key using A Little Dictionary and words from this story.

CONSONANT KEY WORDS

<i>c</i> in cat equals <i>k</i>	<i>wh</i> in when equals <i>hw</i>
<i>ph</i> in phone equals <i>f</i>	<i>qu</i> in quit equals <i>kw</i>
<i>g</i> in go equals <i>g</i>	<i>th</i> in thin equals <i>th</i>
<i>j</i> in jam equals <i>j</i>	<i>th</i> in then equals <i>th</i>
<i>s</i> in say equals <i>s</i>	<i>s</i> in measure equals <i>zh</i>
<i>s</i> in please equals <i>z</i>	<i>sh</i> in show equals <i>sh</i>
<i>y</i> in yet equals <i>y</i>	<i>ch</i> in church equals <i>ch</i>

Some examples:

WORD	REPELLING	KEY WORD
<i>practice</i>	prăktīs	cat, say
<i>special</i>	spěshăl	show
<i>trudging</i>	trŭjĭng	jam
<i>pause</i>	pŏz	please
<i>crouched</i>	krouchd	cat, church

Use other italicized words for a dictionary game.

Purposeful Rereading

Read to find picturesque language, e.g., with a spring, with one great bound. Find and read also the part that tells what Stamp's mother taught him; that shows he did the right thing; that shows what he learned by himself; that tells what he wanted to do; that tells about the race.

ENRICHMENT AND OTHER ACTIVITIES

Creative Activities and Related Language

1. Review three kinds of sentences: statements, questions and exclamations. Teach commands, using examples from the story.
2. Write a paragraph about another adventure Stamp might have.
3. Make a safety code using the letters of your school name for the beginning of each rule.
4. Have your class plan a safety enterprise.

Study Activities

There is an exercise on page 54 of the Workbook on homonyms which may be taken at any time during the lesson. The Workbook exercise on page 55, making comparisons, should be taken after the lesson.

Further Reading

Rabbit Hill, Robert Lawson

Peter Rabbit Series, Beatrix Potter

Audio-Visual Aids

There are two curriculum film strips “Animal Behaviour,” and “Protective Behaviour.”

PAGES 151-155

The Story of Chirp Chickadee

Vocabulary for the Teacher's Selection

NEW WORDS / 152 snuggled, hatched; 153 *appetite*; 154 *fluttered*; 155 intend.

REVIEW WORDS / 153 forth; 155 excited.

Possible Skills for Emphasis

COMPREHENSION / Finding main ideas and details, making inferences (see Workbook, p. 57).

VOCABULARY / See analysis on page 116 and exercises on pages 127-131. See also Workbook, page 56.

ORGANIZATION / Sequences and summarization (see Manual, page 131).

LOCATION OF INFORMATION / Text and reference books.

RELATED LANGUAGE / Conversations; exclamatory sentences.

Interests, Attitudes and Appreciations

1. The world of nature—bird life. 2. A feeling of sympathy and affection and admiration for the chickadee family of nine. 3. Continuing and deepening the child's appreciation of the world of nature.

Type of Story

Informational narrative and description; in reality a natural science lesson.

Note to the Teacher

This story about Chirp Chickadee and the chickadee family will interest the pupils and lead them to a better understanding of the bird life around them.

TEACHING THE LESSON

READINESS

Review any previous lesson you have taught in natural science about birds, and discuss their usefulness. Encourage pupils to talk about their experiences with birds—making bird-houses, feeding birds, etc. Study the illustration in the text on page 151 and other pictures you have obtained about chickadees.

The new vocabulary should be easily understood in the context of the story. Discuss the meanings of the words after the silent reading.

Motivate the pupils to read to find out about this story of Chirp Chickadee. Ask them what they would like to know about a chickadee. Suggest they read to find out if the information they want is in this story. Have reference books available in which additional information may be found after the study of the lesson.

GUIDING THE READING

Silent Survey Reading

Guide the reading by asking these questions or write them on the chalkboard. Why did the chickadees not wish to leave chips under their new door? Which bird came out of the nest first? How do chickadees help the farmer? What did the family do when the nest wouldn't hold them? Why was Chirp too late to get the caterpillar?

Detailed Study

COMPREHENSION AND CRITICAL READING / Discuss answers to the pupils' questions and continue the study in detail. Describe how Father and Mother Chickadee made their home; the chickadee's eggs; how Father Chickadee helped Mother Chickadee. Tell what happened in the first two weeks of Chirp's life. How did the birds learn to fly? Why was Chirp last? What made him learn to fly? Explain the illustration on page 154. Discuss whether Father Chickadee was a wise parent or not.

VOCABULARY ANALYSIS

1. Phonetic Analysis—Note silent letters in: hatched, fruit, appetite.
2. Structural Analysis—(a) Suffix *ish* in reddish (also English, Spanish, etc.). (b) Spelling rule: baby, babies; carry, carried. (c) Syllabication rule #4 (Manual, p. 24) for: snuggle, twinkle, tumble. Mark syllables in chickadee, caterpillar. (d) Compound words: outdoors, barnyard, sunshine.
3. Homonyms—forth and fourth.
4. Dictionary Usage—Review respelling with appropriate key words of selected words from A Little Dictionary, e.g., necessary (130), yokes (131), moccasins (133), syrup (134).

Purposeful Rereading

Reread silently to locate the following facts in the text: the chickadee's appearance, bird call, colour of eggs, nest, food, usefulness. Some pupils might like to find the information in reference books.

ENRICHMENT AND OTHER ACTIVITIES

1. Study other birds' nests, and compare them with that of the chickadee.

2. Make a birdhouse.
3. Look for exclamatory sentences in the story.
4. Make a chart from the information found in Purposeful Rereading above. It could begin as follows:

FACTS ABOUT THE CHICKADEE	PAGE IN TEXT OR REFERENCE BOOK	INFORMATION
Appearance		
Bird Call		

5. Find a record on bird songs.
6. Workbook exercise on page 56 on dictionary meanings, key words and respellings. Workbook exercise on page 57 on making inferences and naming speakers in conversations. Manual exercise on page 131 on sequences and summarization.

7. Further reading:

**Weejack and His Neighbours*, C. L. Fenton (John Day)

***Bubo, the Great Horned Owl*, John L. George (Dutton)

PAGES 156-164

The Story of a Butterfly

Vocabulary for the Teacher's Selection

NEW WORDS / 156 *wharf*; 157 *bolt*; 159 *sprawled*; 160 *mystery*, spun; 161 *delicate*; 162 glowing, *miracle*, clung; 163 flight; 164 *gorgeous*.

REVIEW WORDS / 157 squirmed, *anxious*, hatched; 158 *furiously*, undecided, *exclaimed*, eager, lashed; 160 attempt, muscles, forth, slightly; 161 vanish, *chrysalis*; 163 *attracted*; 164 *fluttered*.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Main ideas, details, inferences, predicting outcomes.

VOCABULARY / See analysis on page 119 and exercises on pages 127-131.

ORGANIZATION / Summarization and outlining.

RELATED LANGUAGE / Conversations, divided quotations.

LOCATION OF INFORMATION / In the text and reference books.

Interests, Attitudes and Appreciations

1. The world of nature, stages in a butterfly's life.
2. Avid curiosity.
3. Appreciation of the mystery of life and beauty of a Monarch butterfly.

Type of Story

Informational narrative, in reality another natural science lesson.

Note to the Teacher

The purpose is to acquaint the children with the life history of the Monarch butterfly and to lead the pupils to see that beauty may be found in something very commonplace. Here the city boy learns something very important and surprising from the better informed country lad.

Teaching the Lesson

READINESS

Talk about living in the country and compare it with living in the city. What are some of the things that country children know far more about than city children? What are some of the advantages of living in the country? Discuss caterpillars and butterflies.

There are many new and review words. Select the words you can use in oral context in the above discussion and in the examination of pictures and illustrations. Select the words which pupils will understand by reading the story. Introduce the others in sentences on the board. Point out the silent letters in chrysalis and delicate.

Have the headings of the story written in a phrase outline on the chalkboard.

The Story of a Butterfly

- I. The caterpillar on the milkweed
- II. The caterpillar in Fred's room
- III. The chrysalis
- IV. The butterfly miracle

Centre the discussion around the outline; ask the pupils what they expect to find in each part and what they would like to know about the story.

GUIDING THE READING**Silent Survey Reading**

Write on the board—In the country what did Fred learn about a butterfly? (See Part I.) In the city what did Fred learn about a butterfly? (See Parts II, III and IV.) Have pupils read silently to find answers to their own questions and the above questions. If the pupils have any difficulty with vocabulary, they should make note of their difficulties and have them clarified during the discussion.

Detailed Study

COMPREHENSION AND CRITICAL READING / Continue the discussion of each part in more detail. Ask questions leading to inferences. Develop the four stages of the life of a butterfly. Have coloured pictures of the

Monarch and reference books with coloured plates. Would you have done what Fred and his mother did with the butterfly? Encourage comments on the argument beside the milkweed: the challenge, curiosity and surprise.

VOCABULARY ANALYSIS

1. Phonetic Analysis—Consonant blends in *squirm*, *sprawled*. Consonant digraphs in *wharf*, *lashed*. Vowel digraphs in *sprawled*, *glowing*.

2. Structural Analysis—Note suffixes in: *waken*, *silken*, *warmth*, *downward*, *gorgeous*, *anxious*, *furious*, *feelers*, *movements*, *strength*, *delicate*, *favourite*.

Note prefix in *undecided*, *preparing*, *renewed*, *awake*, *disappear*.

Find the root words of the above.

Compound words—milkweed, underside, butterfly, upstairs, newborn, window-sill, breakfast.

3. Dictionary Usage—Check the pupils' meanings and pronunciation with those in A Little Dictionary of: wharf, mystery, miracle, chrysalis. Review respelling and the key words concerned. Use other italicized words at the head of the lesson plan for a dictionary game, such as: Who can find first—the guide words for wharf; the entry word for furiously; the number of syllables in attracted; the accent in fluttered?

Rereading

Pupils may reread to observe rules of conversation (one paragraph for each speaker), and to find divided quotations.

They may reread also to make notes on the four stages of a butterfly's life; and to sketch each stage.

They may reread to find descriptive phrases and to make a list: ripping along the edge of a leaf; jewel of pale and delicate green; silken web; feelers lashed furiously; glowing darkly red; velvety black legs; flame of fire against the evening sky; opened its satin wings; the sun crept round and streamed into Fred's room.

ENRICHMENT AND OTHER ACTIVITIES

1. Write on the chalkboard:

Stages in a Butterfly's Life

1. Egg
2. Caterpillar (larva)
3. Chrysalis (pupa)
4. Butterfly (adult)

In a reference book find these four stages in the life of another insect such as bee, grasshopper, etc.

2. Find two words in the story to rhyme with each of the following: squirm, played, leaf, queen, mark, wings.

3. Find poems for the class collection, such as the following and study:

The Caterpillar

Brown and furry	May no toad spy you,
Caterpillar in a hurry	May the little birds pass by you,
Take your walk	Spin and die
To the shady leaf, or stalk.	To live again a butterfly.

Christina Rossetti

4. See Workbook, page 58, for an exercise on outlining and summarizing.

5. Further reading:

***Insects and Their Wings*, Bertha M. Parker (Row)

***Tales of the Promethea Moth*, Henry B. Kane (Knopf)

***The Alphabet of Birds, Bugs and Beasts*, Henry B. Kane (Dutton)

6. Use the films "How Insects Get Their Food" FS 457 (Curriculum Filmstrip) and "Butterflies" #276 (Encyclopedia Britannica Films).

PAGES 164-168

The Grizzly Bear

Vocabulary for the Teacher's Selection

NEW WORDS / 164 Ottawa, Mr. Melton, Europe, *narrator*, *photographing*, *grizzlies*; 165 disliked, moose, roamed, *ranges*; 166 direction, shuddering; 167 *challenge*, probably, waddles; 168 lightning, *naturalist*.

REVIEW WORDS / 164 interesting; 165 excited; 166 *hind*; 168 *awkward*, excitement.

Possible Skills for Emphasis

COMPREHENSION / Details, inferences.

VOCABULARY / See analysis on page 122 and exercises on pages 127-131.

LOCATION OF INFORMATION / In the text and reference books.

RELATED LANGUAGE / Dramatization, antonyms.

Interests, Attitudes and Appreciations

1. The world of nature—wild animals—grizzly. 2. Attitude of curiosity and search for knowledge. 2. Increased appreciation of the instinct of wild animals and their ability to take care of themselves.

Type of Story

Informational narrative in drama form, a radio play and a natural science lesson.

Note to the Teacher

By means of a radio play, pupils can learn important information. Here, an older gentleman and naturalist, Mr. Melton, is taking two children, Jean and Bob Scott, on field trips throughout Canada. In this episode they are travelling in mountainous country in British Columbia, anxious to see a grizzly bear. Mr. Orlo Miller has written several natural science radio plays for school broadcasts and this is one of the skits.

Teaching the Lesson

READINESS

Use this lesson as an introduction to a natural science lesson on bears.

Using pupils' experiences, pictures of the western mountains, grizzlies and Reader illustrations, initiate a discussion to motivate the selection. Read the opening paragraph to give the setting. Many of the new words can be introduced in oral context. You will need to use the chalkboard for pronunciation and syllabication of: naturalist, narrator, photographing, or use *A Little Dictionary*. The Reader context will help the pupils understand—hind (166), challenge (167), ranges (167).

Ask pupils what they would like to find out about the grizzly and list their points on the board. Later check off the points for which pupils received information from the story and have a supply of reference books for further information.

GUIDING THE READING**Silent Survey Reading**

Have pupils read silently to find the answers to their questions or guide their reading by asking a question, one page at a time: Where are grizzly bears found? (165); Why would Mr. Melton be able to get a good picture? (166); What does a grizzly write on a tree? (167); What did Mr. Melton and the children do after the trip? (168). This questioning will carry them through the story rapidly.

Check off the pupils' points of information.

Detailed Study

COMPREHENSION AND CRITICAL READING / By questioning and discussion obtain information about the following problems and enter the answers on a chalkboard chart. Add additional information secured from reference books, and indicate the page or source of the information.

THE GRIZZLY BEAR

PROBLEM	PAGE OR REFERENCE	INFORMATION
Why he hides away in wild places Proof of his great strength Explanation of the grizzly's challenge What variety he has in food How his appearance and gait can be misleading Why he is hunted Additional information		

Have pupils discuss their opinion of Mr. Melton, Jean and Bob.

VOCABULARY ANALYSIS

1. Phonetic Analysis—Examples of vowel principle #9 (soft g and c before e, i and y): range, challenge vs. grizzly; excited, peaceful vs. careful.

Consonant digraphs: *challenge*, *photographing*.

2. Structural Analysis—Review syllabication rules #1, 2 and 3 (Manual, p. 24) and find more examples: #1 photo, parents; #2 naturalist, animal; and #3 shudder, awkward.

Find the suffixes, prefixes and roots of these words: dislike, excited, excitement, narrator, rancher, sharpen, naturalist.

3. Meanings—Note the multiple meanings of: sharp, bear, right, range, rest.

4. Antonyms—Find opposites for: like, friendly, shout, lower, nearer, hind.

5. Dictionary Usage—Continue dictionary game using italicized words from the vocabulary list at the beginning of this selection.

Purposeful Rereading

Look for descriptive phrases. Prepare the radio play for presentation. Note that the speaker's name followed by a colon in a play removes the need of using quotation marks to show the speaker's exact words.

ENRICHMENT AND OTHER ACTIVITIES

1. Plan an enterprise on the animals of Canada. Some ideas follow.
2. Find more information on the Grizzly bear and other Canadian animals.

3. Present the radio play.

4. Further reading:

***Polar Bear Twins*, Jane Tompkins (Lippincott)

**Flat Tail*, Alice C. Gall and Fleming Crewe (Walck)

****Biography of a Grizzly*, E. T. Seton (Appleton)

AN ENTERPRISE PROCEDURE

TOPIC / Animals of Canada.

TYPE OF ENTERPRISE / A Natural Science enterprise involving English, Art and Geography.

TEACHER'S PURPOSE / (a) To interest children in animals of Canada. (b) To encourage informational reading. (c) To further a co-operative classroom spirit.

SETTING / Classroom, library, museum, park, woods, etc.

Introducing the Enterprise

PREVIOUS PREPARATION / Teaching of part of Unit 4 in the reader.

MOTIVATION / Through questioning the teacher should find out which animals the pupils would like to learn more about and guide the children to realize their need and problem.

Planning the Enterprise

Let children divide into five groups, selecting leaders for such divisions as:

The Canadian Arctic.

The Western Mountains.

The Prairies.

Ontario and Quebec (Central).

The Maritimes (Eastern).

Each group determines which animals they wish to study, *where* to get the information, *how* to get the information, e.g., pictures, slides, reading, expeditions and *who* should get the information.

Group 1: *Canadian Arctic* may wish to learn about seal, raven, polar bear.

Group 2: *Western Mountains* about tanager, grouse, black bear, grizzly.

Group 3: *Prairies* about prairie dogs, ground squirrels, red-tailed hawk, coot.

Group 4: *Ontario and Quebec* about loons, white-throated sparrow, beavers, caribou.

Group 5: *The Maritimes* about moose, spotted sandpipers, barred owls.

Carrying Out the Plan

Such activities as:

1. Group meetings at which information is shared, reports prepared, paragraphs written.

2. Slides and other visual education lessons.

3. Library period for further reading.

4. Expeditions to see mounted animals in a museum and living animals.

5. Preparing a mural and individual illustrations.

6. Songs and hymns, e.g., "God Our Loving Father," "Song of Praise."

7. Poems, e.g., "The Northern Seas," by Mary Howitt.
8. Basal Reader lessons.
9. A large map of Canada on which pictures of these animals are pasted or drawn.
10. Modelling the animals.

Culmination

1. A Junior Red Cross or Club Programme.
2. Reports from groups.
3. Book reviews.
4. Songs.
5. Poems.
6. Display of mural and illustrations.
7. A Quiz, if desired.

Evaluation and Outcome

Development of each individual who has learned to help his group and class according to his ability.

Increased and continuing interest in the wild animal life of our own country.

PAGES 169-174

Bambi

Vocabulary for the Teacher's Selection

NEW WORDS / 169 *Bambi, hazel, antlers, sensible, naked*; 171 *stalks*; 172 *mentioned, pleasure, satisfied*; 173 *balancing, handsome*.

REVIEW WORDS / 169 *splendid, attention*; 171 *fluttered*; 172 *weasel, exclaimed*; 174 *immediately, possible, creature*.

Possible Skills for Emphasis

COMPREHENSION AND ORGANIZATION / Main points, details, inferences, outlining (Workbook, p. 60 and Manual, p. 132).

VOCABULARY / See analysis on page 125-126, and exercises on pages 127-131.

LOCATION OF INFORMATION / Index, contents, reference books (see Workbook, p. 59).

Interests, Attitudes and Appreciations

1. The world of nature—talking animals and birds—woodpecker, squirrel and deer, Bambi. 2. Courtesy, interest, friendliness, kindness. 3. An increased appreciation of wild life in the woods.

Type of Story

Informational narrative and make-believe, a natural science and talking animal story.

Note to the Teacher

Bambi is given a compliment by the squirrel for his lordly appearance.

This short informational selection taken from the book *Bambi*, will encourage the children to find out more about Bambi. Hence the teacher should have a copy of the book in the classroom and read other parts of the story to the class.

The purpose is to kindle sympathy for, and appreciation of, our wild animals and to prevent cruelty to animals.

Felix Salten (1869-1945) spent his early years in Vienna. Small for his age, and timid by nature, Felix was often bullied by schoolmates. One day Felix turned the tables and beat the schoolyard bully and then things were better. The money he earned on the side writing stories was most helpful to his family. When the Nazis overran Austria, Salten left the country and went to Switzerland.

READINESS Teaching the Lesson

Have the pupils relate their own experiences as to where and when they have seen deer. Talk about the life of our deer. Discuss the story and movie of Bambi. In the discussion and examination of Reader illustrations and other pictures, introduce some of the new vocabulary.

Teach this vocabulary in oral context and by reference to the illustrations: hazel, antlers, stalks, handsome. Leave for Reader context: sensible, naked (169), mentioned, forepaws (172), a fig for higher aims (171), in high glee (171), ribbons of bark (174).

The pupils might read the story with a view to renewing acquaintance with Bambi and to find out what the squirrel wished to say to him.

GUIDING THE READING

Silent Survey Reading

Simple questions will carry the pupils through the story: In what way were the young leaves like children who had just awakened? What was Bambi doing this lovely morning? Who were watching? What did the woodpecker think Bambi was doing? What advice did he give Bambi? What happened to the squirrel's grandmother and father? Why was Bambi joyful and delighted? What was Bambi like a year ago?

Detailed Study

COMPREHENSION AND CRITICAL READING / Help pupils divide the conversations into three parts as they happened: I. Bambi and the squirrel; II. Bambi and the woodpecker; III. Bambi and the squirrel. Compare these conversations, and comment on the speakers and their understanding of deer. Which conversation do you prefer?

VOCABULARY ANALYSIS

1. Phonetic Analysis—Consonant blends: splendid, split, stalks, pleasure, growing.

Review phonic principle #5 (Manual, p. 23) using such words as: tiny, body, friendly, politely, lordly, hardly.

2. Structural Analysis—Review syllabication rules #1 and #3 (Manual, p. 24). #1 using: hazel, noble, naked, glowing, weasel; #3 using: splendid, antler.

Review prefixes and root words using: forepaws, forefeet, forehead, exclaim, excited. Note suffixes: possible, comfortable.

3. Dictionary Usage—Note more than one meaning for: traces, stalks, balancing, and note the entry word. Note shift of meaning for drummed (noun to verb).

Purposeful Rereading

In order to provide purposeful rereading of the story, the pupils might be asked to choose a partner and read to him (or the class) the part of the conversation they liked best. They should be encouraged to imagine that they are really Bambi, or the squirrel or the woodpecker.

ENRICHMENT AND OTHER ACTIVITIES

1. Make a picture strip to accompany the outline.
2. Note the imperative (command) sentences on page 171. (Look. Do like this.) On page 172. (Wait.) Review the conversation rules.
3. Research on the life of our deer.
4. In the Workbook, page 59 is an exercise on the locating of information which may be taken at any time. There is also an exercise on outlining on page 60 of the Workbook.

5. Further reading:

****Bambi*, Felix Salten (Grossett)

***Dash and Dart*, Mary Buff (Macmillan of Canada)

**Timothy*, B. and F. Garbutt (Oxford)

6. Films—"Bambi," Disney #Dis. 3903; Encyclopedia Britannica Films "Animal Life."

REVIEW EXERCISES FOR UNIT FOUR

These exercises may be used for instruction, for seat work or for testing purposes. They may be used also during the teaching of the lessons from Units 5 to 8. The exercises are suggestive only. The teacher may devise alternative exercises to suit the particular needs of her pupils. The words should not be isolated from their meaning.

PHONETIC ANALYSIS

Consonants

CONSONANT BLENDS

1. Arrange the following words under these blends—*bl*, *br*, *cl*, *gl*, *cr*, *gr*, *pl*, *pr*:

black, grab, great, breathing, brushed, glisten, prepare, play, clack, crawl, brown, bright, clinging, glowing, promise, praising, place, grubs, blanket, please, glimpse, brought, bridge, great, closer, crouched, groundhog, breathing, crept, black, cracked, growing, praying.

1. Alphabetize the words with *cr* and *gl* blends.
3. Use the consonant blends in (1) to complete the following words:
.....ick,uck,een,ab,other,ate,ad,ince,in,ant. e.g., Theant was inoom.
4. Fill in the blanks:
They were God in their prayers.
They spread a on the bed.

CONSONANT DIGRAPHS

1. Arrange the following words containing these digraphs—*gn*, *ph*, *th*, *wr*—and alphabetize: thick, wrap, wrist, phone, wrinkled, wrong, gnaw, photo, write, thought, wreath, think, gnat, wreck, then.

2. Underline the digraphs. Use in sentences. (He used theongone number.)

SILENT LETTERS

1. Cross out the silent letters in the following words: *waddles*, *autumn*, *frighten*, *through*, *eyes*, *muscles*, *scent*, *hatched*, *fruit*, *dodge*, *gnaw*.

2. Note the *f* sound in: laugh, cough, rough.

How would these words be written in the dictionary to show their pronunciation (lăf; cōf; rūf)?

Vowels

VOWEL DIGRAPHS

Which of the following words contain vowel digraphs which have the same sound as (1) *ô* in *crawl*, (2) *ě* in *head*, (3) *oo* in *book*, (4) *oo* in *moon*.

List in four groups similar to above. Underline the digraph: *autumn*, *woodpecker*, *sooner*, *caught*, *paused*, *good*, *feathers*, *awkward*, *friendly*, *room*, *pleasant*, *sprawled*, *moose*, *breasts*. Find other words in the unit containing similar digraphs.

DIPHTHONGS

List the following words containing diphthongs similar to (1) *ew* in *few*, (2) *ū* in *music* and (3) *ûr* in *fur* or *her*: *during*, *worm*, *new*, *squirm*, *eager*, *excuse*, *disturb*, *hurry*.

RYMING WORDS

On page 137 find a word that rhymes with *sound*

"	"	140	"	"	"	"	"	<i>draft</i>
"	"	143	"	"	"	"	"	<i>dense</i>
"	"	144	"	"	"	"	"	<i>shark</i>
"	"	152	"	"	"	"	"	<i>matched</i>
"	"	158	"	"	"	"	"	<i>crashed</i>
"	"	160	"	"	"	"	"	<i>fun</i>
"	"	162	"	"	"	"	"	<i>blowing</i>
"	"	163	"	"	"	"	"	<i>fright</i>
"	"	171	"	"	"	"	"	<i>walks</i>

(mound, shaft, tense, hark, hatched, lashed, spun, glowing, flight, stalks.)

Phonic and Vowel Principles

1. Which vowel principle is represented by the following words: gentle, grumble, Wagtail, ground, edge, glimpse, danger, gasps, dodge, gruffly? List the above words in two groups: those containing a soft *g* sound; those containing a hard *g* sound.

2. Which vowel principle is represented by the following words: city, creatures, race, carried, circling, copper, crawl, clung, mice, danced, traces, curved, concerned, council? List the above words in two groups: those containing a soft *c* sound, and those containing a hard *c* sound.

3. Which vowel principle is represented by the following words: grow, noble, silent, hazel, babies? What is meant by an open syllable? Use the words in (3) to illustrate.

4. What are closed syllables? Underline the closed syllables in: winter, Wagtail, never, zigzag, silken, promised, monarch, question, helmet. Which vowel principle is illustrated?

5. Which vowel principle is illustrated by the following words: strange, scare, pride, home, mice, spoke, race, cove?

6. Underline the vowel digraphs in the following words. Cross out the silent vowel in each digraph: rain, freeze, stream, piece, weasel, leave, straight, beak, beast, moose. Which vowel principle is represented?

7. Which vowels in the following are neither long nor short? State the rule: water, tall, watching, wanted, paws, caught, sprawled, stalks.

8. Which kind of *y* is the final letter in each of the following words? State the rule: dreary, empty, probably, quickly, grizzly, jolly, drowsily.

9. Underline the murmur diphthongs in the following. How would they be marked in the dictionary? State the rule which applies to these words: mother, summer, winter, hard, enter, four, thorn, perch, orchard, caterpillar, sharp, wharf, surprise, worm, squirrel.

STRUCTURAL ANALYSIS

Compound Words

1. Divide the following compound words into their simple words: lonesome, doorway, sunlit, hillside, room-mate, milkweed, meanwhile, photographs, barb-wire, nearby, thorn-bush, underside, handsome, altogether.

2. Use them in sentences. Which are solid compounds; which hyphenated?

Affixes and Roots

PREFIXES

1. Underline the prefixes in the following words. Divide the words into syllables. Mark the accented syllable. (Use in context.) admitted, mistaken, protest, prepare, disliked, excited, forepaws, undecided.

2. Arrange in alphabetical order.

SUFFIXES

List the suffixes in the following words. Group the words with the same suffix. Make sentences, e.g. The wind rough..... the move..... of the water in the lake.

happiness, sensible, furious, careful, loser, safety, feelers, tenth, loneliness, settlement, frighten, forward, forgotten, naturalist, sharpen, soberly, roughen, beakful, waken, downward, movements, warmth, drowsily, probable.

Syllabication Principles

List the syllabication principles which govern the following words:

1. lifted, needed, attracted, pounded.
 2. butterfly, travellers, attempt, fluttered, caterpillar, tunnel.
 3. furious, naked, protect, waken, stupid, dreary, creatures, frighten, glowing.
 4. rattled, probable, grumbled, wrinkled, twinkle, gentle, tumbled, waddles, muscles.
 5. miracle, mystery, delicate, naturalist, pleasure, satisfied, never.
- Mark the syllables.

Use your dictionaries to check the syllabication and to review the meanings.

DICTIONARY USAGE

Alphabetizing

1. Arrange the titles of the stories in Unit 4 in alphabetical order. Help pupils with the selections starting with *The*.

2. Alphabetize some of the lists in earlier review exercises (words containing consonant digraphs, e.g., wrap, wrist, wrinkled, wrong, write, wreath, wreck.) Help pupils with the fourth letter in *wre* and *wri* words.

Accent Rule

Review rule for accented syllables. Where would you place the accent in the following words? Why?

praising, autumn, disturb, grumble, mistake, admit, safety, drowsily, photographs, caterpillar.

Pronunciation Key

1. Review the pronunciation key for all of the vowels. See Unit 3, dictionary usage or A Little Dictionary, page 393.

2. Teach pronunciation key for consonants.

Note especially:

ch—church	th—thin
j—just	th—then
k—kind, can	z—zero
kw—quick	zh—treasure
ng—song	hw—when
sh—shut	

3. Pronounce the following. Which words are represented by these phonetic respellings? Look up their meanings in A Little Dictionary:

ă nt'ľurs mĕn'shŭn nă't'ŭ răľ ĺst mĭs tŭr ĺ
chăľ'ĕnj fŏ tŏg'răľf ěk'ŏ

Note: We are not drawing attention to secondary accents or vowels in unaccented syllables in this grade.

Using the Dictionary

GUIDE WORDS / In A Little Dictionary, what are the guide words for: muscles, exclaimed, chrysalis? Look at page 395.

Which of these words is found before or after page 395: burrow, tense, nostrils, birch, protect, gorgeous?

KEY WORDS / Which of these words is listed as a key word on page 393: cār, fāre, mŏon, hĕre, fŭr, bĭte, sŏon, crŭst, lŏok, lāke?

RESPELLINGS / Which key words help you to say: wharf, antlers, ranges, weasel?

MEANINGS / A is something worn to bring good luck. (See p. 394.) The rules at school seemed to Hoshki. (See p. 394.)

MEANINGS AND RELATED LANGUAGE

Antonyms

Give opposites to the following words: dreary, dislike, easy, understand, pleasant, nearer, forget, forward, satisfied, freeze, upper.

Synonyms

Find how the following words are used in the unit. Give a synonym for each word. Use your dictionary if necessary: mound (137);

awkward (137); burrow (140); drowsily (140); hark (144); tense (143); scent (147); seized (148); bounding (150); glowing (162); narrator (164); stalk (161); modern (195).

Homonyms

Use the following homonyms in sentences to show the difference in meaning. What would be the phonetic respelling of each pair?

scent, sent	pause, paws	bear, bare	right, write
sail, sale	horse, hoarse	stalk, stock	

Multiple Meanings

1. Find out how the following words are used in the text and give the meaning of each.

2. Give one or more additional meanings to each word. Use your dictionary if you wish.

rear (144), sharp (144), freeze (146), perch (154), bands (157), bolt (157), bear (164), right (167), bark (169), stalk (171), shaft (140).

3. Can you find others? rush (weed, hurry); grate (rub, part of a fireplace); bank; fall.

Plurals

1. How do you form the plurals of words ending in y?
2. What is the plural of: berry, reply, grizzly, cry, supply?

COMPREHENSION EXERCISES

Finding the Main Idea

Reread the last paragraph of "Wagtail and the Groundhog," page 145. What is the main idea of this paragraph?

Arranging Events in Order

Number the sentences in the correct order:

- Father and Mother Chickadee built their nest early in the spring.
- He fluttered his wings so hard that he began to fly.
- They took turns sitting on the eggs.
- The old chickadees flew to the orchard to hunt food for the seven babies.
- All the young birds but Chirp learned to fly soon.
- After twelve days the little birds began to come out of the eggs.
- One day Chirp stretched so far out of the nest that he fell out.

Read the sentences in order. Now you have read a summary of the story. Copy the sentences in the form of a paragraph in your notebook. Then you will have a written summary.

(KEY: 1, 3, 6, 4, 5, 7, 2.)

Details and Judgment

1. Which rules of safety did Stamp remember and practise?
2. Prove your answer by quoting from the story, pages 145-150.

Summarization and Sequence of Events

Number the sentences about Stamp in their right order. Rewrite in paragraph form. Be sure to refer to the story in the text.

- She taught him he must learn to look both ways, to listen, to jump and jump, to tunnel and to use his wits.
- Stamp was a young hare whose mother taught him how to protect himself.
- At last he had a splendid race with the horrid dog and won.
- The first time he saved his life was by remembering how to freeze.
- Now he was ready to practise more and more new tricks.
- Another time he found that the thorn-bush was the best place of safety.
- Stamp tried hard to remember all his mother's lessons.

(KEY: 2, 1, 4, 7, 6, 5, 3.)

Making a Sentence Outline

A sentence outline tells in short sentences the most important things that happen in a story. Study the following outline. The three main thoughts are headings in the outline. The sub-headings help to make the headings true. The sub-headings in part A are in order. Rearrange the sub-headings in parts B and C in order. (Later, teach pupils how this can be converted into a phrase outline.)

Bambi's New Antlers

- A. Bambi beats his new antlers against a tree in the forest.
 1. Bambi stands in front of a young hazel tree.
 2. He beats his antlers against the wood.
 3. As he pounds his antlers, the skin on the antlers splits and hangs about his ears.
- B. Bambi hears a cheerful voice nearby.
 1. Soon a woodpecker calls to Bambi and the squirrel.
 2. A squirrel sat watching Bambi.
 3. The cheerful woodpecker flutters away.
 4. The squirrel scolds the woodpecker.
- C. The squirrel talks to Bambi and praises him.
 1. Bambi is delighted and runs off.
 2. Bambi asks the squirrel about his family.
 3. He says that Bambi is becoming a handsome deer.
 4. The squirrel tells Bambi what has happened to his family.

(KEY: B 2, 1, 4, 3; C 2, 4, 3, 1)

UNIT 5: ADVENTURING IN BOOKLAND

Bookland is truly a bridge to “worlds of wonder,” where “new ideas and people rise in our fancies and our eyes.” The selections in this unit are all from books of fiction which, we hope, will lead the child to find recreation in worthwhile reading.

Who hath a book,	His kingdom is
Has but to read	His inglenook;
And he may be	All this is his
A king indeed;	Who hath a book.

In this unit the stress is on further reading and children's interests. The unit exercises and the Workbook record chart on page 120 should prove an incentive to further reading. Recreational reading can do much to help a child's personal growth and answer his needs if he reads the right book.

The skill of sentence outlining should now be developed into *phrase outlining* which, though a trifle more difficult than sentence outlining, can be easily understood with careful teaching.

NOTE: We do not expect children to draft outlines in Grade IV. We wish them to be familiar with them, understand them and complete parts of them. In Grade V training can be given on outlining a story. In Grade VI training can be given in outlining a paragraph.

Critical reading—by using the sub-skills, making inferences and drawing conclusions—should be encouraged.

This is a suitable unit in which to teach the *care of books*: open a new book by pressing the pages of the front and back down first and work towards the centre; do not leave the book open or upside down; use a bookmark; do not turn down the corners of the leaves; etc.

This is a suitable unit in which to review and sum-up *context clues*. Keep in mind the various types of clues which help the reader obtain meanings.

MEANING FROM CONTEXT CLUES

1. **VERBAL SETTING** / (phrase, sentence, paragraph) For example (p. 180) “That makes you *responsible*. You're not supposed to lend it to anybody else.”

2. **USE OF PUNCTUATION AND TYPOGRAPHICAL AIDS** / (p. 199) The heading *III. On the Stage*, indicates the story has reached another scene, the third one, and it is taking place on the stage or platform. (p. 194) Here the introduction in italics gives a background for the story.

3. PICTORIAL AIDS / The illustration on page 217 of "Danny White-duck's Reward" should help in the understanding of: squaw, doeskin moccasin, cabin door, Blue Cornflower, Yellow Sunflower, and Danny Whiteduck.

4. STRUCTURAL ANALYSIS / The affixes help to explain the meaning of the derivatives: *disliked*, *naturalist*, *helpless*, *loneliness*, *untie*.

5. APPROPRIATE MEANING (p. 212) / "A chorus of confused shouts." Here *chorus* does not mean *part of a song* but *shouting from a group of people*.

6. APPPOSITION / "A weebegone little figure, *face streaked with tears*" (p. 177). Here the second group of words helps to explain *weebegone*. (p. 195) "Mr. Greenbaum, *the owner of the Palace Theatre*." Here the phrase tells who Mr. Greenbaum is.

7. SIMILAR IDEAS / (p. 184) "I'll look it up in the catalogue." She pulled out *a big book . . .*" Here the phrase helps to explain *catalogue*. (p. 219) "the siren warning them with its *long, strange wail*." The inference is that siren must be something that makes a strange sound. (p. 224) "We cannot decide what your *reward* for courage shall be, so you are to name *the thing you want*."

8. CONTRASTED IDEAS / (p. 181) "Surely *a lady with dimples* could never be *harsh*." (p. 219) "Laughing Eyes *slept soundly* but Danny White-duck *was restless*."

9. FIGURATIVE LANGUAGE / (p. 182) ". . . *red-rimmed eyes*. Something was wrong. The *tears* began to *swim in her eyes*." Here the figurative language emphasized the mood of unhappiness and helps to explain *red-rimmed*.

10. AUTHOR'S MOOD / (p. 203) ". . . my ushers in here to look at those birds. It would be a *lesson* to them." Here the author's humour gives quite a different slant to the meaning of *lesson*.

Many of these clues are interrelated. Be alert for these and other context clues which help to give partial and sometimes complete meanings of "new" words.

PAGE 176

Books

Readiness

Discuss the kinds of books your pupils like; the number they own; the number they read; why they do or do not like reading.

"Eleanor Farjeon has written a poem called simply 'Books.' Listen while I read it to you, and decide if you agree with her ideas about the value of books."

Guiding the Reading

The teacher reads the poem orally while the pupils have their books closed.

The pupils discuss the ideas in the poem and give their opinions. They prove their points by referring to books they know which illustrate: new ideas, new people, new friends, other days, magic treasures. Help the pupils understand the picture language of the last verse.

Enrichment

Make a list of books which are "loved" by the pupils. See poetry section (Manual, p. 245) for some suggestions. Stimulate pupils to own a shelf or bookcase of books.

See Manual, page 236, for a biography of Eleanor Farjeon.

PAGES 177-186

Library Day

NEW WORDS / 177 Sarah, *concerned*, *woebegone*, *streaked*; 178 Charlotte, *library*; 180 *argued*, *responsible*; 181 *despairing*, *nudged*, *dimples*, *harsh*; 182 *rimmed*; 183 *blurred*, *defence*; 184 *catalogue*.

REVIEW WORDS / 177 *creaky*, 178 *dismay*, *obediently*; 180 *continued*; 181 *exactly*, *anxiously*; 185 *finally*.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Sequence of ideas, making inferences, drawing conclusions, evaluating attitudes.

VOCABULARY / See analysis on page 137 and exercises on pages 156-160.

APPRECIATION / Creating a desire to read more books.

ORGANIZATION / Outlining (sentence).

Interests, Attitudes, Appreciations

1. Child life, children of today, books. 2. Honesty, responsibility, loyalty, co-operation. 3. A familiar incident in family life, admiration for Sarah and her folk, also the librarian, importance and value of books.

Type of Story

Fiction, a realistic, modern story that could be true. Setting—New York City several years ago.

Note to the Teacher

The theme of this story should be familiar to all Grade IV pupils, since doubtless they are members of either a public library, or school or classroom library, and they will be borrowing books regularly. They can understand keenly Sarah's experience of losing a library book and the family's anxiety.

READINESS

Teaching the Lesson

Discuss the community public library, its value to everyone, the advantages of joining, the procedure followed in borrowing a book.

In the discussion and examination of illustrations and pictures several of the new words will be introduced. From the illustration on page 178, the pupils could determine which girl was Sarah, the meaning of *streaked* and *woebegone*, whether the story took place now or a few years ago. Phonetic analysis will unlock most of the new words and context will assist in the meaning.

The meaning of these phrases can be developed after the first reading: *feet felt like lead; branch of the public library; the "in" desk; pert nose; spending money; afternoon—spoiled; sad little figure; looked a thousand times; raced home on happy feet.*

The teacher might say, "Today we are going to read a story about five sisters who went to the library. One of them could not find her book. What do you think happened? Let us read to find out."

GUIDING THE READING

Silent Survey Reading

Have the following outline written on the board before the lesson. Use it for the survey reading. Pupils should read the outline, part by part, then read the text to find the answers to the questions.

Library Day

- I. Mother and her sisters talk to Sarah at home.
 - A. Why was Sarah crying?
 - B. What did Mamma tell Sarah she must do?
- II. Sarah and her sisters go to the library.
 - A. What kind of family did Miss Allen call Sarah and her sisters?
 - B. How did Miss Allen and Sarah's sisters decide to help Sarah?

Detailed Study

COMPREHENSION AND CRITICAL READING / Discuss the answers to the pupils' questions. Discuss the answers to the outline questions. Write them in sentences on the board as part of the outline, but first erase the questions. Ask pupils if they remember the kind of outline (a sentence outline).

Discuss: why the children were so concerned over the loss of a library book; whose fault it was; why mother made Sarah go to the library lady herself; the decision of the library lady; the support of the sisters; similar experiences the pupils have had; one's responsibility for borrowed articles.

VOCABULARY ANALYSIS

1. Phonetic Analysis—Study silent letters in: catalogue, woebegone, nudged.

Vowel principle #8 (*c* is soft before *e*, *i*, and *y*; otherwise it is hard) in these words: concern, couch, defence, creaky.

2. Structural Analysis—Review of syllabication principle #5 (When *ed* comes at the end of a word it adds a syllable when preceded by *d* or *t*) using these words: blurt ed, collect ed, versus argued, clasped.

Continue word building using prefixes and suffixes: despair, despairing; usual, unusual; twist, untwist; kindly, unkindly; thought, thoughtful; tear, tearfully; creak, creaky; anxious, anxiously; obedient, obediently.

Note hyphenated and solid compounds, e.g., slow-poke, weebegone, shamefaced, red-rimmed.

Note affixes and syllabication of: *be loved*, *re spon si ble*, *cat a logue*, *o be di ent ly*.

3. Dictionary Usage—Practice in alphabetical order using the words from the word list; arrange the *c* and *d* words in alphabetical order. (See p. 403, Reader.)

With the dictionary pupils might check the meaning of: concerned, catalogue, responsible and defence. They might also examine the difference between woeful and weebegone. Note the respelling of handkerchief. Note the homograph lead (lĕd, lēd).

Purposeful Rereading

For purposeful oral rereading of the story several of the children might be encouraged to take the parts of the different characters and read it as if it were a play. Or they might be asked to find the saddest part.

ENRICHMENT AND OTHER ACTIVITIES

1. Visit the Public Library.

2. Organize a classroom library.

3. Make a chart on the care of books.

4. Review some of the uses of capital letters, e.g., names of title, places, people, first word in sentences, first word in line of poetry.

5. In the Workbook start the exercise on page 62, a list of books recommended for reading, and on page 120, a chart for recording. A good slogan is, *a book a week*.

6. Write and enact a play. (See Manual exercise, p. 162.)

7. See the Manual exercise on "Words Showing Feelings" page 160.

8. Further reading:

***Curious Missy*, Virginia Sorensen (Harcourt)

***Alice's Family*, Loraine Beim (Harcourt)

***The Moffats*, Eleanor Estes (Harcourt)

****The Secret River*, Marjorie Rawlings (Scribner)

9. There are filmstrips called "Library Series" from the Young American Filmstrips available through the Ryerson Audio-Visual Service. There is also an Encyclopedia Britannica Film #578; called "Library Story."

Lost in the Fog

Vocabulary for the Teacher's Selection

NEW WORDS / 186 *echoed, harbour, dory*; 187 *discarded*; 188 Horsehead Rock, outline, adventure; 189 wail, *pierce*; 190 *sou'westers*; 191 huddled; 193 Pophan's Beach (Pofan's), *cove*, altogether, *prow*.

REVIEW WORDS / 186 lobsters, *wharf, anxious*, stern; 187 managed; 188 directed, *exclaimed, scarcely*; 189 direction, strained; 190 *glistened*, pleasure, grateful, length; 191 comforting; 192 *admit*; 193 grasped.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Main ideas, details, sequence of events, attitudes, making comparisons, predicting outcomes.

VOCABULARY / See Workbook exercise on page 63 and Manual exercise on pages 156-160. See analysis on page 141.

ORGANIZATION / Outlining, sentence and phrase.

Interests, Attitudes and Appreciations

1. Adventure, maritime setting.
2. Courage, responsibility, perseverance.
3. Appreciation of the danger not only for Bones but also for Hattie and Tommy.

Type of Story

Fiction—modern realistic, an adventure in a maritime setting which could happen.

Note to the Teacher

The setting of this story, the New England States, is very similar to that of our Maritime Provinces. The book, *Tommy Thatcher Goes to Sea*, tells how Tommy was earning money to go away to navigation school. In this selection, while out gathering his lobster traps, Tommy and his sister, Hattie, lose their way when fog comes up suddenly and they have to return to find their dog who stayed on a rock. The tide takes them away from the cove where they thought they were headed.

Berta and Elmer Hader were fellow-students of art in California. In love with writing and illustrating books for children, they fell in love with each other and were married, 1919, in New York. They now live in a red sandstone house built with their own hands near the Hudson River. Here they have "live rabbits, pheasants, many kinds of squirrels, chipmunks and even a family of skunks in our woods." They have given book talks and drawn pictures for children all over the country and know well what children like. Their stories concern well known situations in familiar surroundings.

Teaching the Lesson

READINESS

Encourage the pupils to discuss the meaning of fog from their observations; the size of the Atlantic Ocean and the dangers they might encounter if lost on the ocean; the difficulty people might experience in telling direction in a fog without something to guide them; the meaning of tide.

By examination of the Reader illustrations and other pictures and by means of the above discussion, many of the new words can be introduced and explained. Picture clues will help in the understanding of: outline, dory, sou'westers, oilskins, lobster traps, oars, stern, bow. A map of North America should be used and the Maritime Provinces and New England States pointed out.

Discussion of the title and sub-headings of the story should arouse pupil-purposes for reading.

GUIDING THE READING

Silent Survey Reading

Write the outline on the chalkboard with spaces for sub-headings.

Lost in the Fog

I. Gathering lobsters

A.

B.

C.

II. An adventure for Bones

A.

B.

C.

III. Lost in the fog

A.

B.

C.

Have the pupils read the first sub-heading—"Gathering lobsters," and predict what this section is about. Have them read it silently to find out how lobsters were gathered by Hattie and Tommy. What drifted in from the sea as they finished their task?

The pupils read the second sub-heading "An adventure for Bones" and predict what they think the adventure might be, using clues from Part One. They read silently to find out if they are correct.

The third section "Lost in the fog" is treated similarly. Read to find out what happened to the children and their dog.

Detailed Study

COMPREHENSION AND CRITICAL READING / Have the class find out how Tommy got the lobsters, Discuss why the children went back for Bones when they knew the mist might settle all about them. Encourage the pupils to give their opinion of Hattie and Tommy and to state how they would feel and what they would do under similar circumstances.

Continue the lesson by developing subpoints for the outline and enter them in the correct space. The following is suggestive. Examine the outline carefully, step by step, and develop the outline rules listed below.

Lost in the Fog

- I. Gathering lobsters
 - A. Hattie and Tommy's daily task
 - B. Bones' jump to the rock
 - C. Caught in the fog
- II. An adventure for Bones
 - A. Tommy's decision to help Bones
 - B. Hattie's cries to Bones
 - C. The rescue
- III. Lost in the fog
 - A. The children's bewilderment
 - B. Drifting around
 - C. Safe in the marsh

RULES FOR MAKING AND WRITING OUTLINES

1. a. Divide the story into parts and write a heading or main point for each part.
 - b. If it is a long story, divide the parts again and write a helping idea or sub-point for each small part.
2. a. Begin the important words in the title with capitals. Leave a space below the title.
 - b. Mark main points with Roman numerals followed by periods, e.g., I. Keep the periods after the Roman numerals exactly underneath one another.
 - c. Mark sub-points or helping ideas with capital letters followed by periods, e.g., A. Keep the periods after the capital letters exactly underneath one another.
 - d. Begin the *first* word in each main point or sub-point with a capital.
 - e. Have no period after the last word in the main points or sub-points unless they are sentences.

VOCABULARY ANALYSIS

1. Phonetic Analysis—Review vowel digraphs: *pierce*, *wail*, *exclaimed*, *baiting*.

Review vowel principle #3 (when there are two vowels in words of one syllable, usually the first one is long and the second is silent): *cove*, *Bones*. The pupils will be able to find others in the story.

2. Structural Analysis—Compound words: *sou'westers*, *outline*.

Prefixes and Suffixes—*directed*, *direction*, *discarded*, *length*, *anxious*.

Review syllabication principle #3 (when two consonants come between two vowels, the first syllable usually ends with the first of the two consonants): *adventure*, *altogether*, *huddled*, and others from the story. Review #5 (when *ed* comes at the end of a word it adds a syllable when preceded by *d* or *t*): *directed*, *discarded*.

Dictionary Usage—Select meanings for the following words as used in this story. What other meanings have they? *stern*, *peer*, *pierce*. Use classroom dictionary.

Use A Little Dictionary for meanings of *harbour*, *echoed*. Review entry word—*echo*—and how to change the meaning to fit the past tense.

Purposeful Rereading

This story paints vivid pictures. The children may be asked to find and read the part that describes Tommy waiting for Hattie. Or they may be asked to find and read the part that portrays Tommy's work with the lobster pots. They may find and read the description of the fog; the description of the search for Bones; the part that shows the children trying to find their way home; and the part that paints a happy picture at the end of the story.

ENRICHMENT AND OTHER ACTIVITIES

1. Tell the class a real or imaginary adventure of your own.

2. Make two catalogue cards for a number of books in your class library, one a title card and one an author card. Note on each the title of the book, name of author, name of publisher, date the book was published. On the author card put the author's name on the first line and the title of the book below it.

3. On page 161 of the Manual is an exercise on sequence of events, a preparation for a summary.

4. On page 63 of the Workbook is an exercise on selection of appropriate meaning and using new words in context.

5. Further reading:

***Tommy Thatcher Goes to Sea*, Berta and Elmer Hader (Brett-Macmillan)

****The Big Wave*, Pearl Buck (Day)

***Sudden Voyage*, Vera R. Amrein (Harcourt)

Mr. Popper's Performing Penguins

Vocabulary for the Teacher's Selection

NEW WORDS / 194 penguins, practised; 195 Mr. Greenbaum, Palace Theatre, modern, complain; 196 muttered, remarks; 197 Marvellous Marcos, solemn, madam; 198 *rehearse*; 199 *rehearsal*, announced; 200 waltz, *semicircle*, flipper, *clinch*; 201 *squawking*, 203 *congratulate*, consider, famous, *ushers*.

REVIEW WORDS / 194 *performing*, pleasure, decided; 195 *astonished*, *curious*, *control*, *procession*; 196 manager, properly; 197 remarked, continued, *audience*; 199 signal, drilled; 200 wrestling; 201 immediately, excited; 203 satisfactory, arrangements, *relief*, success.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Main ideas, details, inferences, predicting outcomes.

VOCABULARY / See analysis on page 144 and exercises on pages 156-160. See Workbook, page 66 for exercise on *finding the right meaning*.

ORGANIZATION / Outlining.

RELATED LANGUAGE / Key sentences and key words in paragraphs.

APPRECIATION / Enjoyment of humour.

Interests, Attitudes, Appreciations

1. Animals (penguins), work, success.
2. Impracticality, resourcefulness.
3. Entertainment, humour.

Type of Story

Fiction, an improbable story about penguins.

Note to the Teacher

This selection is taken from *Mr. Popper's Penguins*, a book which Grade IV pupils find most amusing and interesting. The performing penguins intrigue their imagination and should lead the pupils to read the whole book for themselves. Mr. Popper, a quiet little man very interested in Antarctic exploration, was sent a live penguin by Admiral Drake. Later a second penguin had to be obtained because the first one appeared ill. In time Mr. Popper realized his finances were low because of "penguin expense."

TEACHING THE LESSON

... Introduce the story by a discussion about penguins. Use pictures and reference books. Explain the setting of the story and as motivation for the first reading, read the opening paragraph on page 194.

Select from the new words those that can be introduced and developed in the preliminary discussion and in the study of the illustrations. Select others which can be learned through the Reader context. Teach the remainder in context; use the board for *semicircle*. Pupils draw a circle and then they divide it into a half or semicircle.

From the title and illustrations develop such questions for purposeful reading as: What acts did the penguins perform? How did they perform?

GUIDING THE READING

Silent Survey Reading

Read the first heading, *On the Bus*. Who went on the bus? Why did the other passengers complain?

Read the second, *At the Theatre*. Read to find out what happened there.

What will the third part, *On the Stage*, be about? Would you engage the penguins if you were the manager of a theatre? Why? Read to find out how Mr. Greenbaum and the audience felt.

Detailed Study

COMPREHENSION AND CRITICAL READING / Have the pupils describe various scenes—on the street car, in Mr. Greenbaum's office, the three acts. Discuss: why Mr. Popper considered Mr. Greenbaum a good prospect; why Mr. Popper didn't object to leaving the bus; the fortunate happening at the theatre; Mr. Greenbaum's offer; why he wanted the march repeated; etc.

Have the parts of the story written on the chalkboard before the detailed study. Fill in a phrase outline, something similar to the following, as directed by the pupils:

Mr. Popper's Performing Penguins

- | | |
|----------------------------------|------------------------------------|
| I. On the bus | III. On the stage |
| A. Mr. Popper and the bus driver | A. The drill |
| B. Mr. Popper and the passengers | B. The wrestling match |
| II. At the theatre | C. Climbing and sliding on ladders |
| A. Mr. Popper and Mr. Greenbaum | IV. A great success |
| B. Mrs. Popper's idea | |

Draw attention again to rules for making outlines. Make use of the Workbook exercise on page 65.

Guide the pupils to find the key sentences, and key words in those sentences, of the following paragraphs:

1. Paragraph on page 194; 2. fifth paragraph on page 196 (It took..... into the street.); 3. sixth paragraph on page 200 (Columbus each other.).

VOCABULARY ANALYSIS

1. Concepts—Note such expressions as: twenty-four white-circled eyes, that procession, counted ten, going into a clinch, a lesson to them. Teach in Reader context.

2. Phonetic Analysis—Noting the long *a* and *e* sounds and the different ways they are composed in complain, fare, place, train, relief, Greenbaum, feed, teach, people.

3. Structural Analysis—Review syllabication rules 1 to 5, using the following words. #1: cu ri ous, re marks, the a tre; #2: mod ern, mad am, pal ace; #3: per form, pen guins, sig nal; #4: sem i cir cle, wres tling; #5: ex cit ed, di rect ed.

Practise with prefixes and suffixes: rehearse, remarks, control, contract, consider, continue, famous, rehearsal, owner, curious. Practise word-building, e.g., complain, complaints; rehearse, rehearsal; remarked, remarks.

4. Dictionary Usage—For practice in finding meanings and pronunciation from the dictionary: waltz, wrestle, semicircle, congratulate, clinch, terms, drilled, curtain, stomach.

For practice in determining where accent is placed: remark, perform, consider, control. Note the shift of accent in *contract*, depending on whether it is a verb or a noun.

Purposeful Rereading

Using the outline for reference, have pupils read or tell favourite parts. Have them select humorous parts and explain why they are humorous.

ENRICHMENT AND OTHER ACTIVITIES

1. Illustrate parts of the story, selecting a suitable heading for each illustration.

2. The exercise on page 66 of the Workbook on finding the right meaning may be taken before the lesson.

3. Further reading:

****Mr. Popper's Penguins*, Richard and Florence Atwater (Little)

***The Penguin Twins*, Jane Tompkins (Lippincott)

***Mix-ups and Fix-ups*, Evelyn Weiss (McKay)

****Penguin Road*, Ken Dalzeil (Ryerson)

PAGES 204-214

Hosh-Ki at School

Vocabulary for the Teacher's Selection

NEW WORDS / 204 Hosh-ki, Cheedah, Navajo (Nă'vă hō), *desert, nimble*; 205 Yazzi; 207 *realized*; 208 boasted, foreheads; 212 whack, *clenched*, knuckles, *chorus*.

REVIEW WORDS / 204 muscles; 205 *satisfied*; 206 *coyote, confusing*; 207 direction; 210 gratefully, lightning; 211 *directly*, grasping, force; 212 possible; 213 certainly; 214 *solemnly*.

Possible Skills for Emphasis

LOCATION OF INFORMATION / In the text and reference books.

COMPREHENSION AND CRITICAL READING / See Workbook, pages 66, 67 and Manual, page 163. Main ideas and details (finding sentences which best describe illustrations, etc.). Making comparisons, inferences and conclusions. Evaluation of attitudes and characteristics. Differentiating facts and opinions.

VOCABULARY / See analysis on page 147 and exercises on pages 156-160.

ORGANIZATION / Sentence and phrase outlining.

LANGUAGE AND APPRECIATION / Descriptive and idiomatic expressions.

Interests, Attitudes and Appreciations

1. Sports, baseball. 2. Sympathy and understanding; timidity, loneliness, trust, acceptance, obedience. 3. Enjoyment of the unexpected in baseball, desire to teach the game to make a new boy happy.

Type of Story

Fiction, modern, realistic; a Navajo boy learns about baseball in the white man's school.

Note to the Teacher

This is part of a very interesting book, *Hosh-ki, the Navajo*. Hosh-ki's grandmother had told him terrifying tales about the white man and the white man's school. Hosh-ki, therefore, was afraid of the white man and his customs. He was afraid to get his hair cut, afraid to look in the mirror, afraid to eat. He was very homesick and too uncomfortable in bed to sleep. Finally, he curled up on the floor. In this selection he is becoming a little less strange and almost enjoys his first game of baseball.

Teaching the Lesson

READINESS

Have one or more pupils tell how to play baseball. This will likely be done falteringly with many omissions. Lead the pupils to find out that every detail must be clearly given if one is to learn how to play baseball. Draw a diagram on the board and have the boys explain the game to the girls. Arouse interest in Hosh-ki, his loneliness, his timidity. Encourage comments about pupils' similar experiences.

In the discussion have the pupils list the terms of baseball which Hosh-ki would find hard to understand, e.g., baseball, bat, choosing sides, pitcher, catcher, batter, fielder, "batter up," etc. Introduce the new words needed by the class, e.g., chorus, boasted, clenched, nimble, desert. Refer to illustrations and suggest that as the pupils do their first reading, they find the sentences that best fit the illustrations. Note the pronunciation of Navajo (Nă'vă hō), and the several pronunciations of coyote (koi'ōt, koi ō't, kī'ōt, kī ō'tē).

Some purposes for reading which the pupils may suggest are: Did Hosh-ki like baseball? How did he play in his first game? How did the game help him?

GUIDING THE READING

Silent Survey Reading

Read the title of the story, the opening paragraph and the headings. The pupils have described how to play baseball. Now they can read Cheedah's description and decide if Hosh-ki understands the game better than some of them do. Again they might study the diagram on the board and as they read decide where Yazzi's, Cheedah's, Bennie's or Hosh-ki's actions could be marked on the diagram.

Detailed Study

COMPREHENSION AND CRITICAL READING / The teacher might list the points the story brings out on how baseball is played, and clear up misconceptions. Comments on the pupils' opinion of Hosh-ki, Cheedah, etc., might be encouraged. They might prove that Cheedah was a good friend of Hosh-ki; that Hosh-ki was a good sport. They might compare the *opinions* of Hosh-ki's grandmother (see Manual, p. 163) versus the *facts* of baseball. They might select expressions which prove Hosh-ki's bewilderment.

Teach phrase outlining by reviewing sentence outlining. The following is suggestive. You might ask questions to get the sentence outline and develop the phrases from the sentences. Note the phrase outline is a much more concise form.

SENTENCE OUTLINE

Hosh-ki at School

- I. Hosh-ki learns baseball rules.
 - A. What is baseball?
 - B. How are sides chosen?
 - C. What are some of the rules?
- II. The game begins.
 - A. How did Cheedah bat the ball?
 - B. What did he do at first base?
 - C. What did Cheedah do at second base?
 - D. What did Cheedah do at third base?
- III. Hosh-ki plays ball.
 - A. How did Cheedah get to home plate?
 - B. How did Hosh-ki bat the ball?
 - C. How did he get along at first and second bases?
- IV. The game ends.
 - A. How did Hosh-ki get to home plate?
 - B. Who won the game?
 - C. What were Hosh-ki's feelings?

PHRASE OUTLINE

- I. Learning baseball rules
 - A. Meaning of baseball
 - B. Choosing sides
 - C. Some of the rules
- II. Beginning of the game
 - A. Cheedah at bat
 - B. Cheedah at first
 - C. Cheedah at second
 - D. Cheedah at third
- III. Hosh-ki at bat
 - A. Cheedah at home plate
 - B. Hosh-ki at bat
 - C. Hosh-ki at first and second bases
- IV. End of the game
 - A. Hosh-ki at home plate
 - B. The winners
 - C. Hosh-ki's feelings

VOCABULARY ANALYSIS

1. Context—realized (207), forehead (208), whack, clenched, knuckles, chorus (212).

2. Phonetic Analysis—Long o in: know, boasted, coyotes, though, etc.; long i in: shy, realize, lightning, etc.; wh (hw) in: whack, whang, whiz, etc.

3. Structural Analysis—Compounds (two words) home plate, all right.

Syllabication rule #4 (Manual, p. 24): nim ble, mus cles, knuc kles, etc.

Affixes: *foreheads*, *gratefully*, *solemnly*, *untangled*, *confuse*.

4. Dictionary Usage and Meanings—Note the dictionary respelling and appropriate meanings of: desert, chorus.

Note the shift of accent in *recess*.

Differentiate between *base* in baseball, first base; and basement. Note more than one meaning of *pitcher*: one who throws, a container. These words have different origins and are therefore homographs. (Do not use the term homograph with Grade IV.)

Purposeful Rereading

Pupils will read to help prepare the outlines under teacher's guidance. They might read to select the picturesque and idiomatic language used by Hosh-ki, e.g., the legs to run; it is so they make sides; the sheep against the coyotes.

They could read orally: Hosh-ki's version of baseball; the parts that tell how he learned to understand baseball.

ENRICHMENT AND OTHER ACTIVITIES

1. Find more information about Navajos in reference books.

2. Study about Navajo handicrafts. Make a Navajo design.

3. Describe another game as clearly as you can.

4. In the Workbook on page 66 there is an exercise on finding details and main ideas which may be taken before or during the lesson. On page 67 there is an exercise which gives practice in finding information from the text. Note also the Manual exercise on facts and opinions which may be used during the lesson. (p. 163)

5. Further reading:

***Hosh-ki the Navajo*, Florence Hayes (Random House)

****The Ordeal of the Young Hunter*, Jonreed Lauritzen (Little)

***Dancing Cloud*, Mary C. Buff (Brett-Macmillan)

****The Turquoise Horse*, Eleanor Hull (Ryerson)

Danny Whiteduck's Reward

Vocabulary for the Teacher's Selection

NEW WORDS / 215 Ojibways, introducing; 215 *scarlet*; 218 trod; 219 Reservation, slumber; 220 jumble; 223 bravery, *summoned*, *council*, *approached*; 224 *suggested*, rifle.

REVIEW WORDS / 215 *trudged*, *birch*, *tackle*, muttered, impossible, demanded; 217 *moccasin*; 218 *scent*, distant, *loon*; 219 *finally*, dread, *siren*, wail; 222 direction, obediently, amazement; 223 decided; 224 rewarded, *mention*.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Main ideas, details, sequence, inference, conclusions, evaluating attitudes (see Manual exercise p. 163).

VOCABULARY / See analysis on page 150 and exercises on pages 156-160. See Workbook exercise on syllabication on page 68 and exercise on using words in context on page 69.

ORGANIZATION / Sequence and summarization (see Manual p. 163). Phrase outlining.

Interests, Attitudes, Appreciations

1. Indians of today, a boy's ambition, reward. 2. Courage, persistence, obedience, thoughtfulness, shyness. 3. Appreciation that an Indian boy has wants similar to pupils, appreciation of danger of forest fires, and the necessary vigilance of the rangers, etc.

Type of Story

Modern, realistic, setting in Northern Ontario, a story that might happen.

Note to the Teacher

This exciting story tells how an Indian boy of ten acted when danger threatened the Indian reservation near Temagami in northern Ontario. It also shows the danger of forest fires. Again we want the pupils to make a new friend, ambitious little Danny who, like little Jonathan, wanted to grow up too soon. Danny is unselfish and has many fine characteristics, but to know him properly you would need to read *The Red Canoe*, from which this story is taken.

Danny Whiteduck lived on an island in the Reservation. The island was heavily wooded, and a fire tower with a fire ranger was needed to guard against forest fires. Many forest fires sweep through the wooded districts of Canada each year causing great loss in lumber and wild life.

TEACHING THE LESSON

Discuss some of the things the pupils have wanted and how they were able to obtain them. Give the background of this story and tell the pupils that Danny Whiteduck, an Ojibway Indian, also wanted some-

thing very badly and this story tells how he was able to get it. Discuss the dangers of forest fires and by pictures show northern forests and devastation caused by fires.

In the discussion, work in the new words which your pupils need. The board could be used for: Objibway, Reservation, introducing. Include in context: siren, range, ranger, striped bag, high-pitched cries, squaw, papoose, braves.

Let the pupils state purposes for reading the story. By reading the title they may ask: What was Danny's reward? How did he earn it?

GUIDING THE READING

Silent Survey Reading

Read the headings of the story with the pupils and ask them to read the story silently to find out what happened in each part. Examine the illustrations briefly and ask the pupils to find out which sentences match the illustrations.

Detailed Study

COMPREHENSION AND CRITICAL READING / Find the interesting and pretty names Danny's people had. Retell Part 1 by use of the illustrations on page 215. Discuss Danny's use of a canoe and why his father and mother said what they did. Discuss the dreaded forest fire, Danny's single-hearted purpose, his achievement, the praise and reward given to him. Ask pupils to read the matching sentences they have chosen for the illustrations and select key words from the sentences.

By questioning and rereading, help the pupils develop a phrase outline of the story. The following is suggestive. Show how the outline can be used as a guide in retelling the story.

Danny Whiteduck's Reward

- I. Introducing Danny
 - A. Danny and Big Brown Bear
 - B. Danny and Blue Cornflower
 - C. Danny and Yellow Sunflower
- II. Time for sleep
 - A. The restless dogs
 - B. Restless Danny
- III. Danny and the government ranger
 - A. Danny awake
 - B. Danny and the siren
 - C. Danny and Captain Jim
- IV. A shining red canoe
 - A. Council of Indian braves
 - B. Choosing the reward
 - C. Receiving the reward

VOCABULARY ANALYSIS

Phonetic Analysis—Note *oo* in loon and introduce: *oo* in book and took.

Structural Analysis—Prefixes and suffixes: government, amazement, impossible, ranger, introduction, introducing.

Word building and differences in meaning: rest, restless; distant, distance; introduce, introduction; suggest, suggestion; range, ranger; tackle a job, fishing tackle; brave (courageous), Indian brave, council of braves, young braves; mainland, landmark.

Syllabication rules #3, #4, #5 (see Manual, p. 24) using these examples. #3: ap proach, slum ber; #4: jum ble, ri fle, tac kle; #5: sug gest ed, re ward ed.

Compound words: Whiteduck, cornflower, doeskin, etc.

Purposeful Rereading

Read one or two sentences orally to show Danny's characteristics, e.g., his persistence, courtesy to his sister, obedience to his mother, alertness and speed in the middle of the night, strength and courage, his thoughtfulness, his lack of conceit, shyness, his one ambition.

ENRICHMENT AND OTHER ACTIVITIES

1. Write paragraphs on the dangers of forest fires.
2. Use reference books to find information on forests in Canada.
3. Write a paragraph on how to open a new book.
4. Review the uses of capital letters.

5. In the Workbook there is an exercise on page 68 which is a good review on syllabication. On page 69 is an exercise on synonyms to be taken after the lesson. Note exercise on page 33 on sequence and summarization.

6. Further reading:

***The Red Canoe*, H. Evatt (Bobbs-Merrill)

***All about Canada*, D. J. Dickie (Dent)

***Lightfoot*, Katherine Shippen (Macmillan of Canada)

***In My Mother's House*, Ann Nolan Clark (Macmillan of Canada)

**Lookout for the Forest*, Glenn O. Blough (Whittlesey House)

7. Encyclopedia Britannica Films #632 "Forest Ranger." Eye Gate Filmstrips "Story of the American Indian."

PAGES 226-230

The Bridge of the Monkeys

Vocabulary for the Teacher's Selection

NEW WORDS / 226 *tremendous*; 228 Kingdom of Jolliginki; 230 *explorers*.

REVIEW WORDS / 226 famous; 227 hastened, medicine; 229 gazed; 230 range, naturalist, glimpse.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Sequence of events, details, inferences, discrimination between reality and fancy.

VOCABULARY / See analysis on page 152 and exercises on pages 156-160. See Workbook exercise on page 70.

ORGANIZATION / Summarization.

LANGUAGE / Punctuation, abbreviations.

Interests, Attitudes, Appreciations

1. World of fancy, animals acting like people. 2. Kindness, sympathy, excitement, danger. 3. Humour, success, imaginary characters in a real setting.

Type of Story

Fiction, make-believe; a story about a doctor and talking animals.

Note to the Teacher

(The second paragraph may be used for teaching new words in context if desired.)

The purpose of this selection is to stimulate the child's imagination and to get him interested in the Dr. Dolittle stories.

Dr. Dolittle was a *famous* animal doctor who was known even in *Africa*. A swallow flew from Africa to England to tell him the monkeys there were very sick with a terrible *sickness*. Dr. Dolittle packed up his *medicine* and took the monkey *Chee Chee*, the crocodile, the parrot, Jip the dog, Dab-dab the duck, *Gub-Gub* the pig and the owl, Too-Too with him. When they arrived in the *Kingdom of Jolliginki* in Africa, they had to *greet* the king because the land belonged to him. The king refused to let them continue their journey and locked them up in prison. By a trick they were able to escape but the king's men in a *rage* *hastened* after them, and caught a *glimpse* of them.

Hugh Lofting (1886-1947). His profession of civil engineering took him away from England, his home, to lands afar, including Canada and the West Indies, where he built railroads. While serving in the first Great War he wrote and illustrated stories for children which so delighted them he later published the stories in a book *The Stories of Dr. Dolittle*. Since then Hugh Lofting has devoted his entire time to writing and illustrating books for children.

READINESS

Have the members of the class who are familiar with the Dr. Dolittle books discuss them and give their opinion of Dr. Dolittle. If no one "knows" Dr. Dolittle, use the first paragraph on page 226 to introduce the story.

Introduce the new words in the discussion or use the second paragraph in the "Note to the Teacher" to teach them in written context.

Let pupils state purposes for reading, e.g., to find out how Dr. Dolittle and his friends were received by the monkeys; to find out how they escaped from the king's men.

GUIDING THE READING

Silent Survey Reading

Have the pupils read the story silently to interpret the illustrations and to answer their questions. If it is preferred, the teacher may guide the reading by the following sequential questions. What did the monkeys do when they saw Dr. Dolittle? What happened to the captain's ear? What did the big monkey cry out to the other monkey? Who was the last to cross over the monkey bridge? Who was the first person to see this famous bridge?

Detailed Study

COMPREHENSION AND CRITICAL READING

How did the monkeys show their joy at the doctor's arrival? Explain why the King's men and the Captain tried to catch Dr. Dolittle. (They had been captured and escaped from prison previous to this part of the story.) Ask questions to bring out the excitement and danger. Why did the big monkey say, "Get lively"? What happened when the doctor's back was turned? Prove that the doctor protected Gub-Gub. Why did the doctor feel very pleased? Read Chee-Chee's speech. Do you think that monkeys ever make a living bridge?

To teach pupils how to make a summary of a story, ask questions developing statements similar to the following. Explain that these sentences arranged in order and in paragraph form may be called a summary of the story.

1. When the monkeys saw Dr. Dolittle they gave him a tremendous cheer of welcome.
2. The king's men hastened to catch Dr. Dolittle.
3. Between the Kingdom of Jolliginki and the land of the monkeys was a deep canyon.
4. The monkeys made a living bridge.
5. Dr. Dolittle was the last to cross.
6. The doctor and all his animals were safe in the Land of the Monkeys.

VOCABULARY ANALYSIS

1. Review of phonetic principle #3 using: came, quite, close, use, here, like, place, made. Note the exception, medicine.
2. The following words might be used for practice with suffixes and word building: tremendous, famous, naturalist, hasten, sickness, explorer, kingdom (e.g., nature, natural, naturalist).
3. Find words expressing motion, e.g., hurried, tripped, carrying, sneaking, quick as a flash, fell down.

Purposeful Rereading

The pupils might read orally the different stages of the doctor's journey. They might read the description of the bridge of monkeys.

ENRICHMENT AND OTHER ACTIVITIES

1. Write a summary of the story as indicated above with teacher guidance.

2. Language lesson on abbreviations: Dr., Mr., Mrs., St., Ave.

3. Review the uses of punctuation: comma, period, question mark.

4. In the Workbook on page 70 there is a review on key words and respellings which is helpful for dictionary usage. There is a Manual exercise on details on page 161.

5. Further reading:

****The Story of Dr. Dolittle*, Hugh Lofting (Lippincott)

****Monkeys*, H. Zimm (Morrow)

6. There is an Encyclopedia Britannica Film "Rikki, the Baby Monkey."

PAGES 231-234

David and Goliath

Vocabulary for the Teacher's Selection

NEW WORDS / 231 Philistines, Israel, *champion*, *cubits*, *helmet*, *shekels*, *staff*, *shield*; 232 Jesse, eldest, *parched*, brethren, fled, youth, smote; 233 slew, sling, *disdained*, *ruddy*, staves, nigh; 234 slang, *sheath*.

REVIEW WORDS / 231 height; 233 hasted, 234 forehead.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Sequence of events, main ideas, details, making comparisons, inferences, evaluation of attitudes and character, problem solving.

VOCABULARY / See Workbook exercise page 70. See analysis on page 154 and exercises on pages 156-160. See Workbook exercise on dictionary usage, page 70.

ORGANIZATION / Phrase outlining.

Interests, Attitudes and Appreciations

1. The world of long ago, Biblical times.
2. Trust, faith, courage.
3. Appreciation of Biblical language, appreciation of David's trust.

Note to the Teacher

These verses from Chapter XVII of First Samuel, the Bible, show that courage, as well as faith in God, brings David a victory which saves his people. With God's help a mere boy was able to do much for his nation. The virtues of uprightness, loyalty, faith and courage should be emphasized. The language of the Bible is beautiful, descriptive and vivid. Have the children appreciate this.

READINESS

Teaching the Lesson

Over two thousand years ago when the countries of the world were less organized, battles were fought between different tribes for some of the same reasons as wars are fought today. This story tells about a very famous battle and how it was settled. Note that David is taking food to his brothers in King Saul's army and that everyone has great fear of the giant Goliath who is with the Philistine army. The illustration on page 231 shows the respective positions of the Israelite and Philistine armies.

Introduce some of the new words in the introductory discussion, using the chalkboard for: Philistines, Israelites, Jesse.

The pupils may state their purpose for reading, e.g., to renew acquaintance with a favourite Bible story; to find out why David was not afraid.

GUIDING THE READING

Silent Survey Reading

Have the pupils read silently to find out who won the battle and why David was not afraid. Or guide the reading by such simple questions as: What did Goliath cry out to the armies of Israel? When David went before the king, what did Saul say to him at first? At the end of their conversation? What did the Philistines do at the end of the fight?

Detailed Study

COMPREHENSION AND CRITICAL READING / Such questions as the following could be discussed: Describe Goliath's appearance and compare with David's; describe Goliath's armour; how Goliath proposed to settle the battle and the reasons; how David happened to be in the Israelites' camp; his experiences as a shepherd boy; how he could change King Saul's mind; Goliath's threat; the meaning of "This day will the Lord deliver thee into mine hand"; the kind of man Goliath was; the kind of man David was; the source of David's strength.

Divide the story into three parts: Goliath, the champion; David and Saul; David against Goliath.

VOCABULARY ANALYSIS

1. Context—brethren, champion, smote, ruddy, nigh, disdained.
2. Phonetic Analysis—smote, *nigh*, sheath, parched. Note long u: *slew*, cubits, youth, music, *knew*, view.
3. Structural Analysis—See syllabication rules, Manual, page 24 Rule #1: cu bits; #2: shek els; #3: dis dained, breth ren, cham pi on.
4. Meanings—His height was six cubits; a coat of mail; five thousand shekels of brass; staff of his spear; weaver's beam; parched corn; brethren vs. brothers.

5. Dictionary Usage—staff, champion, cubits, shekels. (Calculate Goliath's height and the weight of his coat of mail and spear head.)

Purposeful Rereading

Let the pupils imagine they are David, King Saul or Goliath and reread extracts as a preparation for dramatization.

ENRICHMENT AND OTHER ACTIVITIES

1. Simple dramatization or dialogue.
2. Retell the story from an outline.
3. Differentiate between eldest and oldest. (He is the eldest in the family. She is the oldest in the class.)
4. Note the plural of staff (staves, staves). Find the differences in meaning of staff (p. 399, Reader).
5. Make an outline with teacher's guidance as follows:

David and Goliath

- I. Goliath, the champion
 - A. The battleground
 - B. Goliath, his size and armour
 - C. The challenge
- II. David and Saul
 - A. David's errand to the camp
 - B. David's decision
 - C. Conversation with King Saul
- III. David against Goliath
 - A. David's preparation
 - B. David's pledge
 - C. The victory

6. Learn more about David: his love of God, service to the nation, his writings.

7. On page 71 of the Workbook there are important exercises reviewing the use of the dictionary. On page 72 there is a quiz reviewing ten stories and recognition of sentences.

8. Further reading:

- ***Joseph*, Maud and Miska Petersham (Winston)
 - ***Famous Men and Famous Deeds*, R. K. and I. R. Polkinghome (University of London Press)
 - ***Bible Children*, Pelagie Doane (Lippincott)
 - **Selected chapters in I Samuel, the Bible
Prophets of Old, V. I. Carr (Ryerson)
9. Record, "Stories from the Bible" by Albert Arkus.

REVIEW EXERCISES FOR UNIT FIVE

Devise additional exercises. Have pupils find more examples from the text or elsewhere. Always make sure they understand the meaning of the words and that they can use them in context.

Consonants

PHONETIC ANALYSIS

CONSONANT BLENDS

1. (Oral) Give words that start the same as: stream, clap, crate, spell, please, prince, great, glove.

2. Write the following words on the board: clasped, creaky, responsible, streaked, slang, exclaimed, glistened, grasped, boasted, clenched, spun, complain, practised, slumber, explorers, glimpse, clinch, sting.

List the words containing these blends (either initial or medial): sl; str; cl; sp; pl; pr; gr; gl.

3. Use one of the blends in (2) to complete these words:een;ick;ance;oon;ot;eet.

4. Use one of the words in (2) to complete these sentences:

- He was _____ for getting the work done.
- The raindrops _____ on the petals of the rose.
- He _____ his fists in anger.

CONSONANT DIGRAPHS

1. Underline two consonants in each of the following words that do not blend but have one speech sound:

harsh, altogether, length, wharf, flushed, astonish, whack, ushers, brethren, champion, sheath, birches, shield, shekels, youth.
(Name the digraphs: sh, th, wh, ch.) Give other examples.

2. Which digraph would you use in the following?

.....eat;irsty;ief;eep;ere.

3. Which of the words in (1) would you use in the following?

- The _____ led the people down the aisle of the theatre.
- David was a _____ but with God's help became a _____.

SILENT LETTERS

1. Cross out the silent letters in the following words:

catalogue, dimple, rimmed, streaked, woebegone, echoed, exclaimed, grateful, boasted, tackle, wrestling, solemn, curious, tremendous, height, nigh, knuckles.

2. Which silent letters are left out in these words?

pud—le, ste—k, —rist, pa—nt, trim—d.

3. Which word from (1) is represented in the following sentences?

- The captain of the army was fū'rī ūs with Dr. Dolittle.
- The hīt of the mountain was 10,000 feet.
- The window was strēkd with dust.

Vowels

VOWEL DIGRAPHS

1. Note the vowel digraphs in the following words. Underline the vowel that “says its own name.” Find some words containing digraphs where neither vowel says its own name:

creaky, streaked, woebegone, exclaim, pierce, pleasure, strained, wail, boasted, certain, satisfied, approach, dread, loon, audience, complain, relief, squawking, height, disdain, sheath, shield, youth, roamed.

2. Which digraph would you put in these words?

p—n, t—st, cr—d, br—d, f—, p—.

3. Which word in (1) is respelled in the following sentences? Rewrite the sentence:

a. It is a plēzhūr to attend the meeting.

b. They heard the penguins skwōking.

c. There was a large ōdīēns present.

DIPHTHONGS

1. Underline the diphthongs in the following words and arrange them in groups: ou, ow, oi, oy, ew, and murmur diphthongs:

outline, council, announce, blurted, concerned, harsh, comforting, discarded, lobsters, coil, consider, manager, shouted, force, knew, however, four, rehearse, noisy, mutter, perform, parched, few, point, sounded, buoy, now.

2. Which word from (1) is respelled in these sentences?

a. They attended a meeting of the kounsīl.

b. The man rēwōrd’d the boy for returning his lost purse.

c. The boi on the rock was a guide for the sailor.

d. The stūrn of the dory drifted to Horsehead Rock.

RHYMING WORDS

Arrange these words in two columns. Draw a line between the words that rhyme:

Line 1: curious, dimple, harsh, relief, cove, dory, length, prow, cradle, whack, loon, dread, parched, trudged.

Line 2: simple, bread, spoon, furious, stove, marched, nudged, table, story, bow, marsh, strength, track, belief.

PHONIC AND VOWEL PRINCIPLES

Which rules help you to pronounce these words? Read each line aloud. Mark the rule number beside each list:

1. approach, wait, complain, sheath, boast.

2. dory, creaky, certainly, properly, many, ruddy.

3. squawk, waltz, walk, palm, drawn.

4. left, back, drift, cabin, never.
5. bridge, rage, trudge, manager, gentle.
6. silence, Cheedah, over, music, siren.
7. concern, defence, pierce, excited, audience.
8. bones, amaze, gaze, haste, cove.
9. scarlet, remarks, harbour, stern, blurted.

Find one other example for each rule.

STRUCTURAL ANALYSIS

Compound Words

1. Divide the following compound words into two words:
sou'westers, handful, landmark, forehead, nobody, sometimes, woebegone, outline, baseball, moonlight, mainland, high-tide, oilskins.
2. Explain the meaning of: landmark, outline, mainland, oilskins, sou'westers.

Affixes and Roots

1. Underline the prefixes in the following words and explain how they change the meaning of the words:
uncertain, untwist, unable, untrained, untangle.
2. Underline the roots in these words:
around, confuse, return, remind, discard, forehead.
3. Explain how the suffix *er* or *est* affects the meaning of the following words:
owner, pitcher, catcher, batter, eldest, manager, naturalist, ranger, explorer.
4. Underline suffixes in:
complaint, rancher, coverlet, loneliness, width, responsible, rehearsal, realize.
5. Use the words from (4) in sentences.

Syllabication Principles

Which rule helps you to divide the following groups of words into syllables? (See p. 24.)

- a. harbour, discard, surprise, lesson, complain, disdain, afford, summon.
 - b. decided, sounded, shouted, started, pointed, suggested, blurted, collected.
 - c. daily, famous, future, driver, trying, clover, erect.
 - d. nimble, scramble, circle, double, handle, jumble, huddled.
 - e. cabin, minute, seven, proper, desert, vanish.
- Divide the above words and *congratulate* and *woebegone*, into syllables.

MEANINGS

Context Clues

When you are reading a story, sometimes you can find the meaning of a word without using the dictionary. Which words help you understand the italicized words in the following sentences?

1. He was afraid to walk that narrow bridge at such a dizzy *height* above the river.
2. They shook their fists and yelled with *rage*.
3. The *famous* bridge had been well-known for years.
4. *Explorers* travel in unknown countries to look for new things.
5. A *naturalist*, one who loves animals and plants of the out-of-doors, made a careful study of wild animals.
6. The monkeys made such a *tremendous* noise with their cheering that the sound could be heard for a mile.

Antonyms

Give the antonyms (opposites) for these words:
morning, bottom, tomorrow, dark, unhappy, misbehave, lost, right, hot, open, laughing, silence, thick, heavy, late.

Homonyms

What are homonyms for these words: there, dear, week, bear, scent?
Rewrite the following sentences using the correct homonym:

1. Thâr they come with thâr books.
2. The dêr child was happy to see a dêr.
3. For a wêk the patient has been wêk and ill.
4. The grizzly bâr put his mark on the bâr branch of the tree.
5. They sênt to the store for perfume with the sênt of lily-of-the-valley.

Synonyms

Arrange these words in two columns and draw a line between the words with similar meanings:

Line 1: slew, glisten, solemnly, brethren, sharp, courage.

Line 2: shrill, bravery, killed, seriously, sparkle, brothers.

Multiple Meanings

Find the meaning of each of the following words as used in the Reader. Find other common meanings. Use your dictionary if you wish:

stroke (177), branch (181), fast (228), mail (231), bear (233), drew (233), post (225), cross (230), tackle (215).

DICTIONARY USAGE

Alphabetizing

Arrange the following words in alphabetic order:

1. streaked, strained, satisfied, scrambled, spun.
2. clasped, creaky, clinch, clenched.
3. glistened, grasped, glimpse, glance.
4. Mabel, Margaret, Marion, Marilyn.

Accents

1. Which syllable is usually accented in words of two or three syllables?
2. What is the exception?
3. Place the accent mark in the words: defend, disliked, despair.

Use of Pronunciation Key

1. Consult the pronunciation key in A Little Dictionary. Which words are represented by the following phonetic respellings? Using your dictionary find the various meanings listed:

rānj, tăkl, bă'lăns, tûrms, trēmĕn'dŭs, ekspē'rĭĕns, shĕth.

2. Note in the pronunciation key that murmur diphthongs are marked as follows:

är as in car; ûr as in her, fur; ôr as in for.

What words are represented by:

sörd, pärch, būrch, kŏnsûrn' ěv'ûr, sûr'kl, stûrn, diskârd', dôr'ĭ, fûrm.

What do these words mean?

Context Meanings

Find the appropriate meaning of these words as used in the text:

balancing (172), chorus (212), council (223), staff (233 pl. staves).

Vocabulary

Here are three words from this story that a fisherman often uses. Write one more:

- | | | | |
|----------|----------|---------|---------|
| 1. stern | 2. wharf | 3. oars | 4. |
|----------|----------|---------|---------|

Write three words that a farmer uses:

- | | | | |
|----------|---------|---------|---------|
| 1. wheat | 2. | 3. | 4. |
|----------|---------|---------|---------|

Write three words that a dentist uses:

- | | | | |
|----------|---------|---------|---------|
| 1. drill | 2. | 3. | 4. |
|----------|---------|---------|---------|

Write three words that a carpenter uses:

- | | | | |
|-----------|---------|---------|---------|
| 1. hammer | 2. | 3. | 4. |
|-----------|---------|---------|---------|

Words Showing Feelings

Note the words showing feelings in the following sentences from "Library Day" (p. 177):

1. I was *proud* when he praised me.
2. I was *excited* when he said there would be a race.
3. I was *grateful* when he helped me.
4. I was *worried* when mother broke her arm.

Which of the italicized words would you use in the following?

1. Sarah was when she lost her book.
2. Sarah was of her thoughtful sisters.
3. Sarah was when she ran home to tell Mamma the good news.
4. Sarah was to the librarian for allowing her to take out a book.

COMPREHENSION EXERCISES

Finding Details

These sentences are about the story "The Bridge of the Monkeys." Only one ending inside the brackets is correct. Underline the right one.

1. The Land of the Monkeys was (America, India, Africa).
2. Doctor Dolittle was a doctor for (children, parents, animals).
3. When the doctor arrived, the monkeys were (pleased, angry, frightened).
4. The King's men (followed, caught, struck) Dr. Dolittle.
5. The monkeys made a bridge of (boards, rocks, themselves).
6. The doctor was able to (walk, return, run) over this bridge.

Sequences and Details

The story "Lost in the Fog" is divided into three parts.

- I. Gathering Lobsters.
- II. An Adventure for Bones.
- III. Lost in the Fog.

To which part does each of these sentences belong:

1. Tommy tossed three small crabs on a rock.
2. Hattie pulled up some of the grass of the marsh beyond Pophan's beach.
3. Tommy needed the money to go to school.
4. Hattie peered under the seat.
5. Hattie shoved the boat off.
6. "I'm glad we found him," said Tommy.
7. A tear rolled down Hattie's cheek.
8. Tommy stopped rowing.
9. Hattie strained her eyes to pierce the fog.
10. "Maybe we're out to sea," said Hattie.

KEY: I—5, 3, 1; II—4, 9, 6; III—8, 10, 7, 2.

Appreciation and Evaluation

Look for the names of books at the end of the Reader stories. Refer also to page 62 of the Workbook.

Have pupils draw an attractive page with the heading, *My Library List*. Underneath the heading, draw a shelf of books. Underneath the illustration print:

BOOKS ARE FRIENDS. COME LET US READ.

Draw about twenty lines on the page. As each pupil reads a book, he writes the title of the book on the page and stars the books 1 to 5 according to his enjoyment.

Classification and Library Skills

1. Arrange the names of the following story book authors alphabetically. (In the library their books would be arranged on shelves in alphabetical order of the authors' names.) Carroll, Lofting, Dunham, Kipling, Atwater, Evatt.

2. List three books for the Fairy Tale shelves. (See pp. 17, 28, 34.)

3. List three books for the Nature Story shelves. (See pp. 137, 151, 167.)

4. List three books for the Travel shelves. (See pp. 237, 245, 250.)

Related Language

Write a play, "Visitors from Bookland."

Remember:

1. The parts of a play are called scenes.
2. The people who take part in a play are called the characters or actors.
3. The place where each scene takes place is called the setting.
4. What the people do is called the action.
5. What the people say is called the dialogue.

Scene I:

A girl or boy is trying to do a homework task. He is making a list of the library books he has read. He closes his eyes to remember better and falls asleep.

.

Scene II:

Characters from Bookland visit "Joe" and recall various incidents to him. (Dr. Dolittle, Danny, Little Jonathan, Timothy, Tommy Thatcher, Mr. Popper, Hosh-ki, etc.)

Hello, Joe. Do you remember me? My name is. . . . I'm not sure.

I am the

and so on.

Scene III:

Joe, awake and happy, writes his library list and reads it aloud with comments.

Sequence and Summarization

Number and arrange the following sentences from "Danny White-duck's Reward" (p. 215) in order. Write these sentences in a paragraph to make a summary of the story. Choose a title.

1. At last Danny reached the tower and set the siren screaming.
2. One night the cry of the dogs awakened this young Indian boy.
3. In a few minutes the fire boat came in.
4. All around was the bright light of the forest fire.
5. The fire was soon out.
6. Danny wanted a red canoe.
7. At last the red canoe was his.
8. Soon afterwards Danny was rewarded for his courage.

(KEY: 6, 2, 4, 1, 3, 5, 8, 7.)

Differentiating Facts from Opinions

Hosh-ki, the Navajo boy, was being sent to a Beliganeh (white man's) school. He was to be taken away from his desert and the things he loved. All his grandmother had told him about the Beliganeh now came back to him. "The Beliganeh," his grandmother said, "are not to be trusted. They will drown you. They will cut off your ears. They will kill you if they get a chance. Their hogans (homes) have evil spirits, and evil eyes will look down from all sides." Hosh-ki began to say the prayer his grandmother had taught him: "Bear in the mountain, Owl in the tree, save me from the evil hand of the white man."

1. Find a word that means *white man*.
2. Find a word that means *homes*.
3. List five statements Hosh-ki's grandmother made about the white man. Which of these statements are facts (true), which are opinions?

UNIT 6: FRIENDS IN OTHER LANDS

The brotherhood of man can never be a living reality unless we teach our children to know and respect the peoples and customs of other lands and nations. In the first part of this travel unit, Marcos of Mexico, Sun Yo of China, Rama of India, and Olga of Norway are all children helpful to their families. Interest in another country is aroused by visiting a koala bear. A witty little play closes this unit.

Since the selections of this unit like those of Unit 4 are informational stories, work-type skills should be reviewed.

This is a suitable unit in which to review, also, dictionary skills. Note that the dictionary helps the reader find four things about each word:

- | | |
|------------------|------------------|
| 1. syllabication | 3. pronunciation |
| 2. accent | 4. exact meaning |

But to *find* the word, the pupil must know: (1) alphabetic sequence, and (2) guide words. To *pronounce* the word, the pupil must know: (1) key words and the pronunciation key, (2) phonetic respellings and (3) diacritical marks. Make good use of A Little Dictionary. Remember that pronunciation keys vary from dictionary to dictionary and must be explained. Use every opportunity to review these skills.

PAGE 236

The Traveller

This little poem is a song which you will enjoy teaching your class.

The skills for emphasis are: making comparisons, using imagination, enjoyment of rhythm.

READINESS

Let the children discuss the trips they have taken or would like to take. Discuss their preparations.

"Let us pretend we know the traveller in this poem. Where did he go? What did he decide?"

GUIDING THE READING

Read the poem aloud while the class listens with books closed. Discuss the traveller's trips and compare with theirs.

Note the hyphenated compound word: far-off.

Note the use of the apostrophe in the word *traveller's*, line 2.

ENRICHMENT

1. Look for information and pictures about Russia, Sweden, Italy and China.
2. Study the contents of the Reader to find out which countries the pupils will visit while studying this unit.
3. See *The Canadian Singer*, Book 4 (Gage) for the music of this selection.
4. Find similar poems such as "Swing Song" by Leland Jacobs.

PAGES 237-244

The Swinging Bridge

Vocabulary for the Teacher's Selection

NEW WORDS / 241 *canyon*; 244 *natural*.

REVIEW WORDS / 237 woven, slung, *murmured*; 238 *trudged*; 240 lightning, *cluster*; 242 easily; 243 bravely, clasped, *swayed*, spun; 244 chuckled.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Finding main ideas, finding details, making inferences, evaluating attitudes.

VOCABULARY SKILLS / See analysis on page 167 and exercises on pages 179-183.

ORGANIZATION / Summarizing, see Workbook, page 74. Picture outline, see Workbook, pages 73 and 74. Sentence outlining.

Interests, Attitudes and Appreciations

INDIVIDUAL INFORMAL TESTING / See Manual, page 254-255.

1. Child life in other lands, adventure. 2. Perseverance, responsibility, courage. 3. Appreciation of a young boy earning money to help his parents, appreciation of his reasoning in a difficulty and his courage.

Type of Story

Fiction—a realistic story of a boy in Mexico, a story that could happen.

Note to the Teacher

Marcos is a Mexican Indian boy who is leaving his home in the mountains to look for work in a nearby city. Although the setting of this story is a mountainous district in Mexico, the purpose is not to teach an informational lesson but rather to stress the courage of Marcos, the Indian lad, when he was faced with a difficulty, and to show his attitude of responsibility towards his people. Some of the interesting features are: his preparations for the journey, the tropical thunder storm, the banana jungle, the canyon, and especially the swinging bridge of vines.

Teaching the Lesson

READINESS

In the introductory discussion, some mention should be made of showers and thunderstorms in tropical regions and the kind of fruit grown in Mexico.

By use of pictures and Reader illustrations, discuss the meanings of such phrases as: a mat of woven palm, sleeping mat slung over his back, a sash around his waist, plucked a banana from a cluster, clasped the rail firmly, a deep canyon, a natural bridge.

The teacher might ask: "How would you feel if you had to leave your home to find work in a strange city? Marcos would be a few years older than you. I wonder why he left home. How was his life different from yours? Where did he go? What was his great problem? What helped him make up his mind? Have you any questions you would like to have answered through reading the story?"

GUIDING THE READING

Silent Survey Reading

Pupils may read silently to find the answers to the above questions or the teacher may carry them through the story by such sequential questions as:

I. *Marcos leaves home.*

What was the last thing that Marcos did before leaving the hut?
As he travelled whom did Marcos see looking through the branches of a pine tree?

What reasons did Marcos give the old man for going to the city?

II. *Marcos reaches the vine bridge.*

Where did Marcos stand during the rain storm?
What did Marcos see on his trip that frightened him?
Why did Marcos not blindfold himself?

III. *Marcos crosses the bridge.*

Who else had crossed the bridge?
Where did Marcos keep his eyes as he crossed the bridge?
What did he do when he reached the other side of the bridge?

Detailed Study

COMPREHENSION AND CRITICAL READING / Explain the conversation Marcos had with the old man; describe the thunderstorm and what he saw in the canyon. Discuss why he did not say good-bye to his parents; how he felt when he saw the bridge; why he laughed aloud; why he felt ashamed after he crossed the bridge; to what he compared the lightning, the banana leaves, the river, the bridge. Encourage the pupils to express their opinions of Marcos.

This is another opportunity to review sentence outlining. Write the following headings on the board:

- I. Marcos leaves home.
- II. Marcos reaches the vine bridge.
- III. Marcos crosses the bridge.

By listing a few facts under each heading the pupils could be guided into a review of the story. The previous questions might be helpful in eliciting the facts.

VOCABULARY ANALYSIS

1. Use of context clues for the meaning of: murmured (237), trudged (238) spun (243), chuckled (244).
2. Phonetic Analysis—Note the silent letters in: trudged, palm, stretched. Note diphthongs in: growl, shower, pointed, proudly.
3. Structural Analysis—Note affixes in: unroll, ashamed, around.
4. Meanings—Discuss the meaning of “the air is caught in a jar”; “You can never go anywhere unless you cross a bridge”; rain cape; sprays of pine; stopped short; pair of oxen; soft splashing raindrops.

Purposeful Rereading

Read the part that describes the storm. Read the part that tells what Marcos did in the storm. Read the parts that describe the old Indian. Read the parts that tell about the swinging bridge.

Find illustrations of picture language.

ENRICHMENT AND OTHER ACTIVITIES

1. Make a series of pictures to illustrate the story and write a caption for each picture.
2. Find four kinds of sentences in the story.
3. Find uses of comma, period, question mark, exclamation mark and dash.
4. Have a dictionary game about some of the words mentioned above, e.g., canyon, natural, cluster, swayed.
5. For research practice, the pupils might find out more about the homes, clothes, food and work of Mexican Indians.
6. On pages 73 and 74 of the Workbook are some exercises to provide practice in finding the main idea and summarizing.
7. Further Reading:

*** Marcos the Indian Boy*, Melicent Humason Lee (Whitman)

Yinka-tu the Yak, Alice A. Lide (Macmillan of Canada)

**** The Yellow Canes*, Thomas L. Robertson (Ryerson)

8. Film by Encyclopedia Britannica Films #138, “Mexican Children.”

Sun Yo of China

Vocabulary for the Teacher's Selection

NEW WORDS / 245 Ah Kim, Hankow Market; 246 merchant, razor; 248 coolie, *ricksha*; 249 deserve, *imagine*.

REVIEW WORDS / 245 Chinese, skill; 246 clasped; 247 compare, examined, *discard*; 248 *lagged*, *exclaimed*; 249 vanished.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Details, comparisons, conclusions, imagination, attitudes. (See Workbook, p. 76.)

VOCABULARY / See analysis on page 169 and exercises on pages 179-183.

LOCATION OF INFORMATION / In the text and reference books. (See Workbook, p. 75.)

RELATED LANGUAGE / Degree; oral reports and speeches.

Interests, Attitudes, Appreciations

1. Child life in other lands—China; the work that people do. 2. Responsibility, co-operation, courtesy, gratitude. 3. Appreciation of the need and desire for clothing, food, sweets; pleasure and satisfaction in Sun Yo's success.

Type of Story

Fiction, a realistic story of a Chinese boy and his family in old China.

Note to the Teacher

This is the story of a little boy in Hankow who helped his family by making bamboo bird cages. This story introduces our pupils to the customs and life of a Chinese family. Some of the interesting features are: the various uses of the bamboo plant, courtesy of the Chinese people, the retiring attitude of Sun Yo, differences between the Chinese and Canadian markets, principal food—rice—and so on.

READINESS

Teaching the Lesson

On a map of the world, the class may find Canada and trace the route from Canada to Hankow, China. Discuss means of transportation that might be used—train, plane, steamship, junk, ricksha. Tell the class they are going on journeys to meet children of other lands and make friends with them. Today they are meeting Sun Yo.

In the discussion and the examination of the illustrations and pictures, these words may be taught: Hankow Market, merchant, Ah Kim, coolie, ricksha.

Encourage the pupils to state what they would like to find out about a Chinese family and what they would like to find out about this story.

GUIDING THE READING

Silent Survey Reading

Have the pupils read silently to see if their questions can be answered by reading this story.

If you prefer to guide the pupils' reading ask simple questions about one to a page, as follows: Where was Sun Yo going with his bird cages? Which bird cage did the merchant refuse? Who purchased the round bird cage? What did Sun Yo plan to do with the money?

Detailed Study

COMPREHENSION AND CRITICAL READING / Discuss answers to pupils' questions. Have reference books available for further research, and appoint a committee to find the information.

Discuss uses of bamboo, the parents' pride in Sun Yo. Describe the Hankow market and compare with ours. Note other differences—how babies are carried; Sun Yo's favourite sweet; crowded country; Sun Yo's shyness and disappointment; happy ending. Why did father and son have different thoughts regarding money?

VOCABULARY ANALYSIS

1. Context and Special Meanings—bothered by the noise, clasped his mother's hand, shaved with a bamboo razor, bird-cage merchant, the question in his mother's eyes, lagged behind her, hair the colour of wheat, blue eyes met the boy's black ones, deserve this money, beautiful silks, green paper.

2. Phonetic Analysis—Find words with vowel sounds like: *ī* as in China, *ow* as in Hankow, *ōō* as in coolie, *ē* as in deserve, *er* (*ûr*) as in merchant, *âr* as in compare.

3. Structural Analysis—Affixes: *carefully*, *unable*, *happily*, *fasten*, *question*. Review of syllabication rules: #1 China, deserve; #2 vanished; #3 Hankow Market; #4 apples; #5 handed, delighted.

4. Meanings—Differentiate between breath, breathe; cloth, clothe; forth, fourth; buy, by; read, red.

Purposeful Rereading

Silent—Read a sentence or two to show: that Ah Kim was courteous, that Sun Yo was shy, that he had a baby sister and a little brother, that he was disappointed, that he liked the white lady, that he did not understand her language, that some Chinese people can speak English. Read phrases that describe the character of the bird-cage merchant. Read phrases showing picture language.

Oral—Two boys and a narrator read the incident of the bird cage shop.

ENRICHMENT AND OTHER ACTIVITIES

1. Construct a dragon kite.
2. Make written and oral reports on information about China. Use reference books.
3. Teach the difference between old, older and oldest; and old, elder, eldest.
4. Oral composition: a few pupils might plan speeches of an autobiographical nature, e.g., I am Sun Yo of China versus Jim of Canada.
5. On page 76 of the Workbook are exercises developing the skills using an index and encyclopedia. On page 77 is an exercise on making comparisons to be used after the story.
6. Further reading:
 - ***Little Pear*, E. F. Lattimer (Harcourt)
 - ***Great Sweeping Day*, Esther Wood (Longmans)
 - ***With Taro and Hana of Japan*, E. I. Sugimoto (Stokes)
 - ***One Day with Jambie in Sumatra*, Armstrong Sperry (Hale)
 - ***Jade Dragons*, Florence W. Roland (Oxford)
 - ***The Green Dragon*, Conan Fraser (Ryerson)
7. There is a film by Encyclopedia Britannica Films, "Children of China."

PAGES 250-254

Olga of Norway

Vocabulary for the Teacher's Selection

NEW WORDS / 250 Norway, *skimming*, *fiord*; 251 northern; 254 *saeter*, *racks*.
REVIEW WORDS / 250 *balance*; 252 carved, sparkling; 253 *staff*; 254 *finally*.

Possible Skills for Emphasis

COMPREHENSIVE AND CRITICAL READING / Details, sequences, inferences, comparisons, attitudes.

VOCABULARY / See analysis on page 11 and exercises on pages 179-183.

LOCATION OF INFORMATION / In text and reference books.

RELATED LANGUAGE / Reporting and oral compositions.

ORGANIZATION / Summarization. (See Workbook, p. 77.)

Interests, Attitudes and Appreciations

1. Child life in other lands—Norway, the work that people do. 2. Helpfulness, desire to learn. 3. Appreciation of the differences between living in Canada and living in Norway; appreciation of the similarities.

Type of Story

Informational narrative, a story of a little girl and her people in Norway, starting in late winter through early autumn.

Note to the Teacher

This story extends our bridge to another continent where our interests centre around child life in Norway. Note such interesting features as: fishing in winter, skiing, midnight sun, northern lights, parade to the farm, cheese-making.

READINESS

Teaching the Lesson

Trace the new journey on the map to Norway where we meet Olga. Review and supplement the children's knowledge of Norway: coastline, mountains, position, climate, occupations. Through discussion of pictures of Norway and the Reader illustrations, most of the new words can be taught.

Prepare the class for "pupil involvement" in learning about this story with a minimum of teacher guidance. They are to make up questions, set topics and select the vocabulary for discussion.

GUIDING THE READING

Silent Survey Reading

Pupils are to read silently to follow the sequences of the story. They are to trace the events, season through season. They reread to draft questions and topics for discussion. They select any words or phrases that might prove interesting to their group.

Detailed Study

COMPREHENSION AND CRITICAL READING / Have pupils appoint a chairman who is to receive the pupils' questions and topics. Led by their chairman, pupils enter into a vivacious discussion making comments about Olga and Olga's life, making comparisons between their lives and Olga's. A secretary lists the important facts and reads them at the end of the discussion. The teacher should act as member of the group. A discussion of interesting words may follow.

Purposeful rereading has occurred several times and is silent, or oral when proving a point.

VOCABULARY ANALYSIS

1. Structural Analysis—(See Manual, p. 24.) Review syllabication rules #4 and #5 by using: bundle, saddle, started. Note the two-word compound: northern lights.

2. Dictionary Usage and Meanings—Use a dictionary to find the phonetic respelling of: fiord, saeter, ski, carved, pasture, churn, handkerchief.

Find more than one meaning for: balance (250), head (252), staff (253), rack, store (254).

3. Spelling Rule—Review spelling rule for: skim, skimming; move, moving; chop, chopping.

Purposeful Rereading

Read informational descriptive paragraphs, e.g., making goat cheese, fun in June.

ENRICHMENT AND OTHER ACTIVITIES

1. Reporting on information about Norway.
2. An oral composition on "I am Olga of Norway" versus "I am Eleanor of Canada."
3. A scrapbook of pictures of Mexico, China and Norway.
4. Find examples of picturesque or figurative language, e.g., sky fairies dance along beautiful lines of pink, yellow and white in the sky; bright ribbons; sparkling streams; like big pieces of brown soap; musical horn, etc.
5. On page 77 of the Workbook are exercises on using context clues and summarization.
6. Further reading:
 - ****Sidsel Longskirt*, Hans Aanrud (Winston)
 - **Flaxen Braids*, Annette Turngren (Ryerson)
 - ***A Day on Skates*, Hilda Van Stockum (Harper)
 - ***High in the Mountains*, Emma L. Brock (Whitman)
 - ****On Your Own Two Feet*, Bessie F. White (Ariel)
 - ***Misfortunes of Sophy*, Sophie Segur (Williams & Norgate)
7. Films #920, "A Tale of the Fiords" and #453, "Norwegian Children" by Encyclopedia Britannica.

PAGES 255-263

Rama of India

Vocabulary for the Teacher's Selection

NEW WORDS / 256 *temple*; 257 *grindstone*; 258 *coax*, *active*, *elder*; 259 *sister-in-law*, *shredded*; 260 *lentils*, *wreath*, *images*; 262 *muslin*, *trousers*, *bracelets*.

REVIEW WORDS / 255 *protect*; 256 *drowsy*; 257 *arranged*, *harvest*, *romps*; 260 *reminded*, *forehead*, *balanced*; 262 *solemnly*.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Main ideas, details, sequences, inferences, making comparisons, making conclusions, evaluating attitudes. (See Manual exercise, p. 174. See Workbook p. 80.)

VOCABULARY / See analysis on page 176 and exercises on pages 179-183 and Workbook exercises on pages 78 and 79.

LOCATION OF INFORMATION / In the text and reference books.

ORGANIZATION / Summarizing (paragraphs and charts), and outlining.

RELATED LANGUAGE / Antonyms; paragraph rules.

SPEED OF COMPREHENSION / 180 words per minute.

Interests, Attitudes and Appreciations

1. Children of other lands—India, an incident about an elephant. 2. Helpfulness, willingness, perseverance, politeness. 3. Children in India worship, work and play as Canadian children do, admiration and affection for Rama.

Type of Story

Informational narrative, a story of a little boy and his people in India, a day's work and play.

Note to the Teacher

Mrs. Bryce, a Canadian missionary to India, wrote this story for our pupils so that they would learn more about children in India. Rama is a real person; he came to Canada to study at the University of Toronto and saw this Reader on the press.

This is the story of a morning in the life of a little boy who lived in a village in India. Note differences in customs, primitive method of grinding grain, preparation of only one day's supply of food at a time in tropical countries, superstitious beliefs and so on. Our purpose is to become acquainted with Rama.

READINESS Teaching the Lesson

Trace on the map an imaginary journey to India. Supplement the pupils' knowledge about location, climate, population of and agriculture in India. Display pictures and curios of India. During the discussion and examination of the Reader illustrations and pictures, develop the meaning of such words and phrases as: grinding with grindstones; wreath, active little boy, wreath of flowers, a temple, images, lentils, pink satin coat, muslin, shredded palm leaves.

Let pupils set purposes for reading. If some of the answers are not found later in the story, have reference books available for pupils' use.

GUIDING THE READING

Silent Survey Reading

Write a brief outline of the story on the board similar to the one below. Have the pupils read the outline and then read the story silently to fill in the outline. When the pupils finish the story, they should raise their hands. Time them to see if they read more slowly, as well as, or better than 180 words per minute. To read the entire story through should take 8 min. 40 sec. at that rate. While waiting, they may reread to expand the outline.

Rama of India

I. How Rama dreamed by the grinding-stones

- A. What Rama's mother did in the early morning
- B. What Rama was thinking about before he fell asleep again
- C. What Rama did when he woke up

- II. How Rama helped
 - A. In the house
 - B. At the temple
 - C. With the elephant

- III. How Rama went to the wedding
 - A. Wearing his best clothes
 - B. Feeling very, very grand

Retell the story, using this outline as a guide.

Detailed Study

COMPREHENSION AND CRITICAL READING / Discuss: how the family slept; Rama's father as a farmer; the grinding of the grain; how Rama's father paid his helpers. Compare Rama's way with your way of getting washed and brushing teeth. Discuss what Rama had for breakfast; where his sisters were; how you know Rama was obedient; cleaning the floor; why he used lentils; why Lady Luck is spelt with capitals; what happened when Rama was in the temple; cleaning the elephant; the costume worn to the wedding; Rama's triumph and reward. Prepare the information in a chart form.

VOCABULARY ANALYSIS

1. Structural Analysis—Review syllabication rule #5 (Manual, p. 24) using: demanded, reminded, versus, balanced, arranged. Review compound words, e.g., sister-in-law, grind-stone, forehead.

Teach the meaning of *fore* in forehead and compare with forefeet; *en* in eaten and compare with waken; *ness* in darkness.

2. Dictionary Usage—Note the respelling of: active, images, trousers. Find meanings for: scolding tone, sweet tones, share of wheat, popped it into his mouth, carpet of yellow satin, clasped hands, balanced on a roof. Note more than one meaning for trunk and hide.

Purposeful Oral Reading

The pupils might be asked to read a sentence or two to give the information required to show the mother's work, the father's work, the method of paying helpers, food, clothing, etc. Or they might read a sentence or two to show that Rama's mother was a happy woman, that she had a sense of humour, that Rama was quick to obey and help, where Rama had the most fun, where he felt the most important, etc.

ENRICHMENT AND OTHER ACTIVITIES

- 1. Prepare an oral composition: "I am Rama" versus "I am John."
- 2. Report information about India.
- 3. Model clay bowl similar to those sold in Indian bazaars.
- 4. Make a picture strip of Rama's morning activities.
- 5. Write to Rama in care of Mrs. Bryce and tell him about a morning in your life.

6. On page 78 of the Workbook is an exercise on antonyms and prefixes; on page 79 is an exercise on words with different meanings; on page 80 is an exercise reviewing the last four stories, involving remembering facts, summarizing and paragraph structure.

7. Further reading:

- ****Kari, the Elephant*, D. G. Mukerji (Dutton)
- ****Hari, the Jungle Lad*, D. G. Mukerji (Dutton)
- **The 397th White Elephant*, Rene Guillot (Oxford)
- ***Little Boat Boy*, Jean Bothwell (Harcourt)
- ***Kongo, the Elephant*, Smith (Knopf)
- ***About Elephants*, Allan Moore (Ryerson)

8. Films—#507 “Hindu Family” and #374 “Elephants” by Encyclopedia Britannica Films.

PAGES 264-265

The Koala of Australia

Vocabulary for the Teacher's Selection

NEW WORDS / 264 Australia, *koala*, *entertaining*, *eucalyptus*, lovable; 265 *pouch*, Adelaide.

REVIEW WORDS / 264 creatures, examining, *solemnly*, exploring, romp, *celebrate*; 265 snuggle.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Finding main ideas, finding details, making comparisons (see Workbook, p. 81).

ORGANIZATION / Summary in chart form.

LOCATION OF INFORMATION / In reference books.

VOCABULARY / See Manual, p. 176 and end of unit, pp. 178-183.

Type of Story

Informational prose, description.

Note to the Teacher

This is one of the few factual selections in the Reader, but the subject is as interesting as any story. Use study-type skills.

READINESS Teaching the Lesson

Show pictures of Australia and point it out on the map. Show pictures of koalas and, if you know an incident about one, tell it. Find out what the children know about koalas. One writer tells of how a soldier was caught in a fire in an Australian bush; a friendly little koala nudged him and led him to a little pond unknown to him, where he stayed safely until the fire passed over.

In the oral discussion, introduce and use selected words from the above list. Locate Australia and Adelaide on the map. Use A Little Dictionary for pronunciation and meaning of *eucalyptus*.

Ask pupils to list the things they would like to know about koalas.

GUIDING THE READING

Silent Survey Reading

Have the pupils read to find the answers to their questions and indicate the unanswered questions which require further reading.

Detailed Study

COMPREHENSION AND CRITICAL READING / Find the main idea of each paragraph. Organize the information in chart form similar to the following:

THE KOALA OF AUSTRALIA

Names	Home	Cry or Speech
Toes and Use	Actions	Time of Travel
How Carried	Description	Location of a Koala Farm

VOCABULARY ANALYSIS / Do not isolate from meaning.

1. Structural Analysis—Suffixes: *less* in tailless; *able* in lovable.

Compound words: thick-leaved, grey-furred.

2. Meanings—Shift in meaning from noun to verb: cry (p. 264), cries (p. 265). More than one meaning: perch (support, fish).

3. Dictionary—Alphabetizing of: entertaining, exploring, eucalyptus, examining.

Phonetic respelling—Use class dictionaries to study respelling and pronunciation of: creatures, cry, compared, city, celebrate. Review vowel principle that *e* is soft before *e* and *i*.

ENRICHMENT AND OTHER ACTIVITIES

1. Inflection: Plurals—baby's cry, babies' cries; branch, branches; pouch, pouches; month, months.

Comparison: strong—er—est; weak—er—est.

2. Workbook, page 81, exercise on comparing a grizzly bear and a koala.

3. Use reference books to find additional information on koalas and to find answers to pupils' questions.

4. Use reference books to find information on another Australian animal, e.g., kangaroo.

5. Further reading:

****Biography of a Grizzly*, E. T. Seton (for teacher to read to class—Appleton, 1900)

***The Polar Bear Twins*, Jane Tompkins (Lippincott, 1937)

***Baby Bears*, E. Carushin (translated from the Russian, Macmillan)

***Two Thumbs, the Koala*, Leslie Rees (Ryerson, 1956)

6. Visual aids—

“Live Teddy Bears” —B/W—No. 374 Ency. Brit. Films

“Australia” —B/W—No. 405 “ “ “

“Bushland Symphony”—B/W—No. 977 “ “ “

PAGES 266-270

Absolutely Nothing

Vocabulary for the Teacher's Selection

NEW WORDS / 266 *absolutely*, *courtiers*; 267 Mah-Jong, *entirely*, *nonchalant*, *bade*, *ruby*; 268 *circular*, *tour*, *measured*, *appearance*, *ferocious*; 269 *a-plaiting* (see *plait*); 270 *abdicates*.

REVIEW WORDS / 268 *continues*; 270 *murmur*.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Details, inferences, sequences, comparisons, outcomes.

VOCABULARY / See analysis on page 178, and Workbook, page 84.

RELATED LANGUAGE / Kinds of sentences—exclamatory; punctuation—colon; dramatization.

APPRECIATION / Humour, descriptive words, discrimination between reality and fancy.

Note to the Teacher

This is a little nonsense play in poetic form for sheer enjoyment of humour, descriptive words and an imaginary trip.

Teaching the Lesson

READINESS

Discuss the title and illustrations, and encourage pupil comments on meaning and outcomes. The meaning of *circular tour*, *king's courtiers*, *ferocious appearance* could also be developed and A Little Dictionary used if necessary. Other difficult words can be taught from context during the silent reading.

The teacher might suggest that the pupils read the play to draft questions for the discussion period, and with a view of dramatization, later.

GUIDING THE READING

First Reading

As the pupils read silently, they compose questions and comments for the discussion period.

Study

The pupils should choose a chairman and conduct their own discussion period, with the teacher being one of the group. They should state frank opinions of the characters in the play and compare them. They could contrast fancy and reality by looking for parts in the story which are imaginative and parts that could really happen. They might trace the trip on the map.

VOCABULARY ANALYSIS

1. Context—in particular at all, entirely nonchalant manner, throughout, puts in an appearance, licked his boot, falls in behind, a-plaiting of her hair, turned white, turned red, world tour, done honour, abdicates without a murmur, came to heel, measured ten-foot-three.

2. Phonetic Analysis—Blends: throne, throughout, squeal, present.

Digraphs: th, sh, ch, wh.

Vowel rule #8 (see Manual, p. 23): soft c in appearance, circle, circular.

Silent letters, e.g., signs, knees, courtier, beard, ferocious.

3. Structural Analysis—Syllabication rules: #1 ruby, China; #2 second, nothing; #3 nonchalant, appearance; #4 circle; #5 discovered, appeared, abdicated.

Affixes: courtier, circular, a-plaiting, appearance, beside, ferocious.

4. Dictionary: Shift of accent: pres'ent, present'. Shift of meaning: signs to his sons, street signs.

Purposeful Rereading

To verify points; to decide on how parts should be acted.

ENRICHMENT AND OTHER ACTIVITIES

1. Dramatize the play.
2. Write an invitation to another class to attend the dramatization.
3. Make up another story about a queen who sent her three daughters to find a husband or a king who sent his three sons to find a fortune.
4. See Workbook, page 84 for a review exercise on new words in the unit.
5. Further reading:
*** *Jacknapes*, Juliana H. Ewing (Oxford)
“The Princess and the Swineherd” (a play), Nicholas Stuart Gray (Oxford)

REVIEW EXERCISES FOR UNIT SIX

Devise additional exercises. Have pupils find more examples from text or elsewhere. Always make sure they understand the meaning of the words and use in context.

PHONETIC ANALYSIS

Consonants

CONSONANT BLENDS

1. (Oral) Give words that start the same as: *fly, tree, pronounce, block, green*.
2. Underline consonant blends in the following: *floes, tropical, protect, blacksmith, harvest, priest, grindstone, sledges, Australia*.
3. Using words from (2) fill in the blanks:
Oranges and lemons and other ——— fruits grow north and south of the equator.
The parents will ——— their children from harm.

CONSONANT DIGRAPHS

1. Underline consonant digraphs (one speech sound) in the following words:
ricksha, blacksmith, shredded, wreath, merchant, northern, pouch, elephant. Find other examples.
2. Complete these words by adding a digraph:
.....read, stre....., si....., telegra....., cra.....
(thread, stretch, sing, telegraph, crack or crash).

SILENT LETTERS

What words are represented by the following phonetic respellings?
nōĩng (knowing); rēth (wreath); tōt (taught); cōt (caught or cot);
rīting (writing); dout (doubt); āctīv (active).

Vowels

VOWEL DIGRAPHS

1. Note the vowel digraphs in the following words. Underline the vowel that "says its own name":

coolie, aeter, coax, wreeath, measured, priest, contain, creature, maintain.

Find one digraph where neither vowel says its own name.

2. Which digraphs would you put in the blanks of these words:

cr.....ping, l.....ve, r.....dy, tr.....l, g.....t, c.....k?

3. Find three words in your Reader with digraphs that have the following sounds: ā, ē, ī, ō, ū.

DIPHTHONGS

1. Underline the diphthongs in the following: drowsy, harvest, carpenter, spoil, marvel, northern, pouch, trousers, town, merchant, deserve, annoy.

2. Arrange them in two groups: (1) oi and ou; (2) murmur diphthongs.

RHYMING WORDS

Match the words that rhyme:

tone, coax, hoot, page, pouch, measure, boot, cone, couch, hoax, sage, treasure.

PHONIC AND VOWEL PRINCIPLES (See p. 23.)

1. Which of the first two principles helps you to pronounce these words:

ra zor, de serve, can yon, ru by, skim ming, tem ple, ac tive, thrown, mus lin, racks, len tils?

2. Which rule, #3 or #4, helps you to pronounce these words:

quite, here, day, trail, stone, leave, gate, goat, spied, cheek, real, swaying, flute, liked, cages?

3. Say these words. Which end with a short "y" sound? (Prin. #5.) Which have more than one syllable:

early, slowly, city, dizzy, cry, every, family, very, why, noisy, lady, supply, ready, many, ruby?

4. Which principle helps you pronounce these words:

fiord, skaters, under, turns, Norway, winter, northern, wore, started, stir?

Which of these words has the same sound as: är in car; ôr in for; ûr in fur? (#6)

5. Which principle governs the pronunciation of these words:

saw, crawl, dawn, walked, calling? (#7)

Write a word to rhyme with each of the above words.

6. Which vowel rule governs the pronunciation of *e* in these words:
ice, balance, dance? (#8)

List the words which have a soft *e* sound and those which have a hard *e* sound from the following:

canyon, coolie, bracelet, circular, courtiers, ferocious, city.

Find other examples.

7. Which vowel rule governs the pronunciation of:

imagine, images, gentle, gypsy? (#9)

From the following, list the words that have a hard *g* sound and those which have a soft *g* sound:

gather, going, trudge, again, village, great, jungle, bridge.

STRUCTURAL ANALYSIS

Compound words

Which of the following words are solid compounds? Divide each into two words:

raindrop, nightfall, bird-cage, blacksmith, grindstone, lonesome, floppy-eared, farewell.

Affixes

1. Underline the *suffixes* in the following words:
waken, woven, musical, circular, natural, appearance, forgotten, drowsy, northern, entirely, lovable, darkness, golden, reddish, courtier, tempting.
2. Underline the *prefixes* in the following words:
discard, exclaimed, delighted, forehead, protect, contain, complete, deserve, exchange, produce.
3. Note some of the words that can be made from the root word *wake*:
wake, awake, waking, waken, wakening, wakeful, rouse.

Make as many words as you can from the following root words:

nature (e.g., natural, unnatural, naturalist)

love (e.g., loving, lovely, loved, lovable)

dark (e.g., darker, darkest, darkly, darken)

claim (e.g., claiming, claimed, reclaimed, exclaim, exclaiming, exclamation)

appear (e.g., appearing, appeared, disappear, appearance)

Show the differences in meaning by using some of them in sentences, e.g., The naturalist discovered a natural bridge made of vines.

Syllabication Principles

Which principle governs the syllabication of the following groups of words? Divide each into syllables:

1. han dle, lov a ble, lit tle, snug gle, un a ble, sprin kle, bun dle.
(#4)

2. riv er, cov er, oc ean, cit y, read y, col our. (#2)
3. vil lage, clus ter, mem ber, el bow, nar row, char acter, al most, win ter, skim ming, rib bons. (#3)
4. ra zor, wa ken, go ing, spi der, mo ment, si lence, slow ly, Chi nese, rea son. (1)
5. hand ed, need ed, fold ed, start ed, scold ed, delight ed. (#5)

DICTIONARY USAGE

Alphabetizing

1. What are the guide words on page 394 of your Little Dictionary? Of what value are they? List the last five words. Explain the order.
2. Arrange in alphabetical order: mountain, motor, most, morning, month, moment.

Accent

Insert the accent in the following words:

discard, exclaim, behind, discover, chuckle, reason, glancing, merchant, waken, razor, proudly, northern, abdicate, descend, desire.

Pronunciation

1. Consider these words as key words:

cāke (ā), câre (â), căt (ă), cār (ã), bōok; mōon.

Arrange the following words in columns according to the vowel sound of *a* and *oo*. List under the key word similar to them and add diacritical marks:

Kattor, dragon, waved, sparkled, market, started, boot, good, cape, glad, day, clasped, loops, wool, dairy, carpet, wooden, bamboo, room, hardest, share, coolie, broom, unable, hoot.

2. What is the regular spelling of the following phonetic respellings: mŭzlin, trouzûrs, sŭrkŭlŭr, fĕrōshŭs, mĕzhŭr?

Entry Words

If you were looking up the meaning of the following words in the Little Dictionary, what endings would have to be removed to change them into entry words?

murmured, exclaimed, lagged, solemnly, balances, assembled, attendants.

A Little Dictionary

Study page 399 of A Little Dictionary.

1. What are the guide words?
2. How many syllables are there in: rickshas, saeter, shredded, sou'wester?
3. Which key words help you to understand the phonetic respellings and pronunciation of words in 2?

4. Which of these words have the accent on the first syllable: roguish, responsible, suggest, shekel?
5. Find two four-syllable words.
6. Which meaning of *shaft* and *staff* is used in the following?
 - (a) He went down into the shaft of the mine.
 - (b) The principal called a meeting of his staff.

Synonyms

MEANINGS AND RELATED LANGUAGE

Pair the words that have similar meanings: farewell, drowsy, good-bye, contain, sleepy, vanished, trip, romps, disappeared, plays, tour, hold.

Homonyms

1. Explain the differences in meaning of each group of homonyms: stare, stair; bade, bad; through, threw; flour, flower; pair, pare, pear.
2. Rewrite this sentence inserting the correct homonym:
They divided the people into (pârs) to see which (pâr) could (pâr) the greatest number of (pârs).

Antonyms

Pair the words that have opposite meanings:
foolish, noon, sensible, midnight, summer, morning, unwrapped, father, winter, evening, noisily, roughly, southern, quietly, gently, northern, mother, wrapped.

Multiple Meanings

How many meanings do you know for these words? (Use your dictionary, if necessary.)
sign, suits, store, staff, hide, trunk.

Comparison

When do you use *elder*, *eldest*? (When comparing members of the same family). When do you use *older*, *oldest*? (When comparing those outside the family).

Fill in the blanks: John was the pupil in the room. John was the child in the family.

Judgment

COMPREHENSION EXERCISES

True and False Test on "Rama of India."

1. Rama was a little boy who lived in Africa.
2. They wrapped sheets around themselves to keep warm.
3. Rama liked to be with his mother.
4. Rama asked his mother to sing for him.

5. In India the family eat their meals together.
6. Rama used tooth paste and a tooth brush.
7. Rama's sister-in-law helped his mother.
8. The temple was dark and cool inside.
9. The elephant's keeper used brushes to scrub its thick hide.
10. Elephants kneel to let people on their backs.

(KEY: F—1, 2, 5, 6, 9. T—3, 4, 7, 8, 10.)

Remembering Details

Fill in the blanks:

1. Sun Yo comes from the land of
2. Rama lives in the land of
3. Olga's home is in
4. The koala bear lives in far-off
5. Marcos lives in the mountains of
6. The eucalyptus tree grows in the land of
7. The bamboo tree grows in
8. Brooms made of palm leaves are used in
9. Sometimes the sun shines brightly at midnight in the land of
10. There are banana trees in the land of
11. In China some people travel in drawn by coolies.
12. In India a man can travel on the back of an
13. In Norway girls and boys might skim over the ice and snow on
14. In Mexico children are very fond of little horses called

Inferences

Answer the following questions about "Sun Yo of China."

1. How were Sun Yo's family better off than their neighbours?
2. How did Hankow Market differ from our markets?
3. Why was Sun Yo so afraid that the merchant wouldn't buy his cages?
4. Why did the merchants refuse to buy one of them?
5. Why was the meeting of the beautiful white lady and Sun Yo's family a fortunate one?
6. Why did the father and son have different thoughts regarding the spending of the money?

UNIT 7: A TREASURE ROOM

The title for this unit indicates that every child should have a little place to keep his treasures or to dream about them. This thought is emphasized in the following poem, "Treasure Box."

Each child should own a treasure box
With a key that turns and really locks,
Where he may keep each lovely treasure—
Things he finds that give him pleasure:
Some little pink shells, a bit of moss
Like a fairy pillow he came across,
A bright blue feather, a milkweed pod—
Lovely things that tell of God.
Each child should own a treasure box
With a key that turns and really locks,
For rubies or diamonds, no priceless thing,
Can give him the pleasure his treasures will bring.

Ida Tyson Wagner

The underlying theme of this character-training unit is not only to develop an aesthetic sense in regard to the "lovely, lovely things God made for us in His good time," but also to deepen an appreciation of thankfulness, reverence, contentment, happiness, courage, unselfishness and honesty. The stress on these qualities should, of course, be incidental. Guiding the child to see beauty and wonder in everyday things cannot be accomplished in one year, but a good beginning can be made through reading these and similar selections.

In this unit stress the skill, *appreciation*. Maintain the other skills previously taught. We have listed the subskills of appreciation as follows:

1. Enjoyment of humour, excitement, descriptive words, fine writings, etc.
2. Discrimination between reality and fancy.
3. Identifying factors which make the selection appealing.
4. Creating a desire to commit to memory or to emulate.

Study the contents of Unit 7; develop from the pupils the type of selection they might expect to find and why such selections should be called "treasures."

Beautiful Things

Note to the Teacher

Once there was a boy who travelled all over the world to find the most beautiful thing in the world. He saw beautiful scenes, paintings and cathedrals but nothing satisfied him. Tired and disillusioned, he came home and was welcomed at the door by his mother. "Now I know the most beautiful thing in the world," he said. "It is the look of love on my mother's face."

The purpose in teaching this poem is to help the child perceive and appreciate natural beauty.

READINESS

Discuss the things that pupils think are beautiful and where they can be found. Tell stories about the search for beauty such as mentioned in the above note. Have a collection of pictures showing nature's beauty and have pupils comment on them.

Explain in oral context the meaning of these words: fringed, polished, rhyme.

Discuss the title and the Reader illustration. Ask the pupils to listen to the poem and find out what things the poet calls beautiful.

GUIDING THE READING

The teacher reads the poem to the class who listen with books closed.

Books are opened and the beautiful things mentioned by the poet are discussed. Pupils select their favourite beautiful thing from the poem, and read the lines for practice in oral reading.

One pupil is selected to read the first three lines and the repeating line, "I could not ever count them all." Another pupil is selected to read the last two lines. Nineteen others (or more) are chosen to read one beautiful thing mentioned.

ENRICHMENT AND OTHER ACTIVITIES

1. Line by line choral reading.
2. List five other things you consider beautiful.
3. Illustrate one of the beautiful things.
4. Find the Biblical quotation in Ecclesiastes 3:11.
5. Workbook exercise on page 85, finding details.
6. Further reading:

Psalm 23; "The Quest" by Eudora S. Bumstead; "Beauty" by E-Yeh-Shure from *Time for Poetry* (Morrow); and the poem "Colour":

Colour is a lovely thing,
Given to soothe our sight:
Blue for sky, green for grass,
And brown for roads where tired folk pass;
Silver for moon, for sunset red,
Soft cool black for night.

Author unknown

7. Songs: "Cradle Song" and "Brahms' Lullaby" *The Silver Book of Songs* (Thompson) "The Lovely Moon" Eleanor Farjeon, *Singing Every Day* (Ginn).

PAGES 273-280

The Knights of The Silver Shield

Vocabulary for the Teacher's Selection

NEW WORDS / 273 *knights*; 274 Sir Roland; 275 *drawbridge*, *moat*; 279 bugle; 280 kingdom.

REVIEW WORDS / 273 *helmet*; 274 interesting; 277 forth.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Details, sequences, inferences, conclusions, evaluating attitudes.

VOCABULARY / See analysis on page 189 and exercises on pages 199-202.

ORGANIZATION / Sequences (see Manual exercise on p. 202 and 203), phrase outlining.

RELATED LANGUAGE / Descriptive and picturesque language.

Interests, Attitudes, Appreciations

1. Adventure, mystery, age of chivalry. 2. Responsibility, unquestioning obedience, courage, willingness. 3. Appreciation of chivalry, courage, reward for obedience, and faithfulness to duty.

Type of Story

Fiction—age of knights and giants—phantasy—a story about a knight, Sir Roland.

Note to the Teacher

"The Knights of the Silver Shield" is a story with a background of chivalry. The courage, ambition and armour of the knights, the ancient castle with its drawbridge and moat, the huge and wicked giants are some of the interesting features. The most important one is the peculiarity of the knight's silver shield which mysteriously showed the bravery of the owner. The obvious purpose is to show the courage and obedience of the youngest knight; but incidentally the children should learn that small deeds are the foundation of great deeds and equally important, and that being obedient is often more difficult than fighting giants.

READINESS

Teaching the Lesson

Give the pupils a general background of castles, knights and giants by discussion and the use of pictures. Question them as to any stories of knights which they know, e.g., St. George and the Dragon. Refer also to familiar stories about giants. Tell them that today's story concerns knights in the age of chivalry and giants.

In the discussion and examination of pictures and Reader illustrations, most of the new words can be taught and the parts of a knight's armour reviewed.

The pupils should set their own purposes for reading, e.g. What is the meaning of the title? What was unusual about the silver shield? How could one earn a golden star?

GUIDING THE READING

Silent Survey Reading

Write the headings on the board:

The Knights of the Silver Shield

- I. The castle in the forest
- II. Sir Roland on guard
- III. Sir Roland's shield

Ask the pupils to read each part silently and draft topics and questions for each part, to be discussed later by the whole group.

Detailed Study

COMPREHENSION AND CRITICAL READING / Appoint a chairman and encourage a vivacious discussion under his leadership.

When the discussion is over, the teacher may continue if it seems necessary or desirable with the following: description of the knights and their armour; the castle, uses of the moat, drawbridge; discussion of Sir Roland's decisions; finding the key sentence for the illustrations on pages 273, 275, and 278; completion of the phrase outline.

Knights of the Silver Shield

- I. The castle in the forest
 - A. The brave knights of the castle
 - B. The knights' armour
 - C. The knights' great desire
 - D. A description of the castle
- II. Sir Roland on guard
 - A. The cowardly knight
 - B. An old woman
 - C. The magic sword
 - D. The giant

III. Sir Roland's shield

A. The golden star on Sir Roland's shield

B. Praise for Sir Roland

VOCABULARY ANALYSIS

1. Picture Clues—for the illustrations on pages, 273, 275, 278.

2. Context—clouded by a mist (274), he drew forth (277), the most frightening giant (278), in the kingdom (280), a common doorkeeper (275).

3. Phonetic Analysis—Silent letters: knight, sword, castle, fought, etc.
Vowel digraphs: moat, drawbridge, shield, etc.

4. Structural Analysis—Review syllabication rules (Manual p. 24):
#1 bugle, Roland, giant, quietly; #5 clouded, needed, started, lifted.

Affixes: aloud, afraid, again, around, account; golden, kingdom (wisdom, earldom, seldom), wonderful, etc.

Compound words: drawbridge, whenever, doorkeeper, gateway.

Purposeful Rereading

Find the parts in the story where Sir Roland is angry, and read those parts.

Read the description of the wonderful sword.

Read the part where the old man changes into a frightening giant.

Let the pupils represent: the lord; Sir Roland; the cowardly knight; the old woman; and the giant. Read the parts as if it were a dialogue or simple play.

ENRICHMENT AND OTHER ACTIVITIES

1. Make shields.

2. Dramatize the story.

3. Find examples of picturesque language, e.g., silver shields, swords seem to flash like diamonds in the sunlight, etc.

4. Find exclamatory sentences.

5. In the Workbook there are two exercises: page 86, on finding main ideas; page 87, an exercise on "The Wolf Cubs" developing the skills of finding details and making inferences.

6. See the Manual, page 203 for an exercise on sequences.

7. Further reading:

***The Story of Roland*, H. E. Marshall (Nelson)

****Some Merry Adventures of Robin Hood*, Howard Pyle (Scribner)

8. Poem, "The Riddling Knight" (a ballad) from *The Drama Highway Book II* (Dent).

9. Music record "Robin Hood," (Columbia CL673).

Pigwiggin The Brave

Vocabulary for the Teacher's Selection

NEW WORDS / 280 Pigwiggin, *characters*, *attendants*, slain; 282 thrust, *gills*, worn, *spike*; 283 Majesty, *spurs*, bragging; 284 curtsy.

REVIEW WORDS / 280 scene, *assembled*; 281 interested, *exclaims*, gasps; 282 lashing, seized, mighty, excitement, struggle; 283 *knight*, sire, rescuing.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Details, sequences, conclusions, evaluating attitudes, differentiating facts from opinions, contrasts.

VOCABULARY / See analysis on page 191 and exercises on pages 199-202. See Workbook, page 88 for exercise on using new words.

RELATED LANGUAGE / Dramatization.

APPRECIATION / Humour, discrimination between reality and fancy.

Interests, Attitudes, Appreciations

1. A Tall Tale. 2. Exaggeration, boastfulness, untruthfulness. 2. Appreciation of humour, of just deserts.

Type of Story

A humorous play in the time of knights and dragons.

Note to the Teacher

This story has a suitable lesson to teach about boasting. It is a humorous tale of Pigwiggin who claimed many deeds of bravery. In reality, he did nothing more dangerous than look after the Princess's pet baby dragon. The entrance of the King, unobserved by Pigwiggin, and his command to stick the tip of the dragon's tail on again, are bits of humour which children will appreciate fully.

READINESS

Teaching the Lesson

Pupils will recall stories of olden days when dragons were abroad. Many will be able to tell how St. George slew the dragon. In this story, Pigwiggin is a braggart and tells a tall tale. Ask pupils for examples of tall tales.

In the discussion and examination of the illustrations and pictures, several of the words can be introduced, e.g., *characters*, *attendants*, Majesty, knight, *spurs*, bragging, Pigwiggin, villagers, assembled. The others can be taught during the reading of the story.

The teacher might read the title, list of characters and scene setting. The pupils will wish to read in order to find out the rest of Pigwiggin's story.

GUIDING THE READING

Silent Survey Reading

Pupils read the story and prepare comments.

Study

COMPREHENSION AND CRITICAL READING / Encourage the pupils to discuss and give their opinions of the story. Find examples of fact and fancy. Find examples of fact and opinion, e.g. "I expect the king will be pleased" vs. "Your name is Pigwiggin." The following questions may be helpful.

Describe the dragon. What sounds did the crowd make as Pigwiggin told about his fight with the dragon? How did those whistling remarks and cheers make Pigwiggin feel? Describe how Pigwiggin might be knighted according to his story. Describe his punishment. What did the villagers do as the King passed them? What kind of remarks were then made by the crowd? Why did they wait? Which part of the story did you like the best? Why?

VOCABULARY ANALYSIS

1. Phonetic Analysis—Review vowel rule #3 (Manual p. 23) using: spike, scene, rescue, excite. Note hard g's in: gills, Pigwiggin, gasps, bragging.

2. Structural Analysis—Review syllabication rule #4 (Manual p. 24) using: battle, assemble. Note suffixes in: attendants, fearful, mighty, excitement, villagers.

3. Word-Building—brag, bragging, braggart; attend, attention, attendants.

4. Dictionary Usage—Find the phonetic respelling of: scene, character, knight, exclaim. Note the shift of meaning in: thrust my sword (verb) and my first thrust (noun).

Purposeful Rereading

It will be necessary for the children to reread the play silently to study stage directions, and to consider how each part should be acted. Practise parts orally.

ENRICHMENT AND OTHER ACTIVITIES

1. Produce the play.

2. Note the exclamatory and interrogative sentences. (Note: these terms may not be used at this grade level.)

3. Find examples of picturesque language, e.g., green eyes rolling, lashing his tail.

4. Write a letter to the principal, inviting him to see the play mentioned in number one.

5. On page 88 of the Workbook there is an exercise on using new words, on page 89 one on meanings according to classification.

6. Tell a tall tale.

7. Further reading:

*****Little Plays of Pigwiggin and Others*, J. F. MacKenzie (Dent)**

*****It's Time to Give a Play*, Elizabeth Sechrist and J. Woolsey (Ryerson)**

PAGES 285-291

How The Camel Got His Hump

Vocabulary for the Teacher's Selection

NEW WORDS / 285 *amarisks*, 'scruciating; 287 *palaver*, *indaba*, *punchayet*, Djinn; 288 *reflection*; 289 lolloping, a-purpose.

REVIEW WORDS / 285 idle; 286 *yoke*; 287 *desert*, certainly; 289 idleness.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Sequence of ideas, making inferences and drawing conclusions, evaluation of attitudes, following directions (Workbook, p. 89).

VOCABULARY / See analysis on page 193 and end of unit pages 199-202. Picture clues, meaning from context, meaning from dictionary.

APPRECIATIONS AND ATTITUDES / Enjoyment of humour, descriptive words, discrimination between reality and fancy, identifying factors which make the selection appealing, creating a desire to commit to memory.

Type of Story

Humorous fiction, world of make-believe.

Note to the Teacher

This is a light, amusing characterization telling how the camel got his hump. Children are highly amused and find part of the humour in Kipling's unusual language. This will serve as an introduction to the other humorous stories found in *Just So Stories* by Kipling. The teacher might give such details about Kipling as she thinks would interest her class. See the short biographical sketch on page 56 of Manual.

READINESS

Teaching the Lesson

Discuss the illustrations and develop the setting of the story (time and place) and the type of story (make-believe). Ask if pupils have read other stories by Kipling and discuss them. Ask pupils about their experiences of moving to a new house and what share they had in the work. Lead them to appreciate the fact that there would be much work for everyone to do when the world was "so new-and-all."

A purpose for reading the story may be the question implied in the title. Pupils may state other purposes.

Tell the pupils that much of the language is unusual but if they follow the story closely, they should be able to supply meanings.

GUIDING THE READING

First Reading

Teach this story as you teach many poems by reading it aloud to the class for their enjoyment. Let them listen with books closed. For story sequence a few questions such as the following may be written on the chalkboard for pupils to answer orally after the reading:

What three animals came to the camel on Monday? What made the three very angry? What was the camel doing when the Djinn found him? By what name did the Djinn call the camel? Of what use was the camel's hump to him?

Discussion

COMPREHENSION AND INTERPRETATION / Encourage pupils to express their ideas and opinions. Discuss reasons for their laughter. Have them reread to find reasons why the story is appealing and popular. Have them find examples to prove it is a fanciful tale. Find examples of fact, e.g., camel at the zoo, we climb out of bed, reading a book. Have them evaluate the actions of: Horse, Dog, Ox, Camel, Man and Djinn.

VOCABULARY ANALYSIS

Phonetic Analysis—hum^{ph}, hum^p, 'scruciating, tamarisks, punchayet, Djinn=jin.

Context—palaver, indaba, punchayet (Check meanings in A Little Dictionary.) lolloping, a stroke of work, most 'scruciatingly idle, work doubletime, the camel humped himself, all the gold in Arabia, a-bearing across the desert, his own reflection.

Structural Analysis—suffixes: idleness, reflection; prefixes: be-have, a-purpose.

Shift in Meaning—des'ert vs. desert'; present, presently.

Purposeful Rereading

Reread with purpose of dramatizing the story. Have choral reading of the poem (p. 290-291). Encourage memorization. Have pupils give poem a title.

ENRICHMENT AND OTHER ACTIVITIES

1. Dramatize the story.
2. Make a list of descriptive phrases, e.g., Whew! whistling, for all the gold in Arabia, my long and bubbling friend.
3. Review the days of the week.

4. See the humorous exercise on page 90 of Workbook, and also the Manual exercise, page 204.

5. Further reading:

***Just So Stories, The Jungle Book and The Mowgli Stories* by Rudyard Kipling (Macmillan of Canada)

6. Records

"Elephant's Child and How the Camel Got His Hump," (Columbia CL676). "Just So Stories," (Folk 7106 asch).

PAGES 292-298

Fun-Loving Joseph Haydn

Vocabulary for the Teacher's Selection

NEW WORDS / 292 Haydn, Sepperl, Franz, Kreutter, cottage, *dangling*; 293, Frankh, concert, violin, *compose, instrument, musicians*; 294 *desire*; 295 Herr Reutter, choir; 296 invitation, *solo, cathedral*; 297 *orchestra, strode, avenue*; 298 Creation, strict, *peasant*.

REVIEW WORDS / 293 skill, *entertaining, swayed*; 295 important, difficult; 296 rewarded, carved, eagerly, deserved, announced; 297 decided, forced, practising; 298 *effort, finally, famous*.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Details, sequences, attitudes. (See Workbook, p. 93 for exercise on remembering details, and Manual, p. 203.)

VOCABULARY / See analysis on page 196 and exercises on pages 199-202. See Workbook, page 91, using new words.

ORGANIZATION / Summarizing (see Workbook, p. 91), outlining.

APPRECIATION / Creating a desire to become acquainted with a great musician.

Interests, Attitudes, Appreciations

1. The arts—music, child life in another country and period, the work that people do. 2. Ambition, industry, mischief, perseverance. 3. Creating a desire to enjoy music, appreciation of a boy's difficulties and ambition which led him to success later.

Type of Story

A true story, biography of the boy Haydn.

Note to the Teacher

In Sybil Deucher and Opal Wheeler's simply written books, children may become well acquainted with great musicians and artists. This selection tells about the early life of Franz Joseph Haydn.

Of Sybil Deucher it could be said "she shall have (and make) music wherever she goes." By way of violin study, as a child, in New York, dramatic art (later) at the Royal Academy of Dramatic Art in London,

England, and singing lessons in Italy, she attained a position as teacher of music and dramatic art in New York. Collaborating with Opal Wheeler, she has written for children delightful stories of many composers and artists, among them, Bach, Haydn, Mozart, Schubert, MacDowell, Stephen Foster, Giotto and Millet.

READINESS Teaching the Lesson

Encourage the children who play the piano or violin to talk freely about their lessons and their practising. Discuss the selections they know, and discover if any were written by one of the masters. Tell the pupils that today they are to read some of the incidents in Joseph Haydn's boyhood. See if the class can give any information on Austria or Vienna. Introduce the story by playing a recording of one of Haydn's compositions.

In the discussion and examination of pictures or Reader illustrations, several of the new words can be introduced, e.g., dangling, concert, violin, instrument, musicians, orchestra, peasant, practising, swayed, Franz, Cousin Matthias Frankh. The board could be used for: Haydn (Hīdn), Kreutter (Kroitûr), Reutter (Roitûr).

Let the pupils state purposes for reading. Two other purposes could be: Find out if the former title "Fun-loving, Music-making Papa Haydn" was well chosen. Read to find the sentence which best represents each illustration and find the key words in each sentence (292, 294, 297).

GUIDING THE READING

Silent Survey Reading

Pupils read the whole story silently to answer above purposes. The teacher may guide the reading if she prefers by asking a question or two to bring out important points of each of the three parts.

Detailed Study

COMPREHENSION AND CRITICAL READING / Encourage pupil participation. Discuss in part I: Joseph's conversation with Kreutter; the reason he was so glad to see Cousin Frankh; the desire he expressed and the result of his request. II. How Herr Reutter tested boys for his choir; Joseph's accomplishment and two rewards; some of the disadvantages of his life at St. Stephens. III. The part of the entertainment Joseph liked best; his ambition and preparation; why he had to leave the choir; proof that he was fun-loving; why he was called Papa Haydn; pupils' opinion of Haydn.

Develop a phrase outline with the group providing the main points, or provide an outline with the subpoints out of order and ask pupils to arrange in order, or write the main points on the board and have the pupils write a few points for each part.

Fun-loving Joseph Haydn

- I. Joseph's make-believe violin
 - A. *Sepperl and Kreutter*
 - B. *A family concert with Cousin Frankh*
 - C. *Sepperl's wish to have Cousin Frankh for his teacher*
- II. Joseph in the cathedral choir
 - A. *Herr Reutter*
 - B. *Joseph at St. Stephen's Cathedral*
- III. Haydn, the composer
 - A. *Haydn's desire to compose music*
 - B. *Mischief*
 - C. *Earning a living*
 - D. *His gift to the world*

VOCABULARY ANALYSIS

Phonetic Analysis—Vowel rule #8 (see Manual p. 23) concert, services, decided, forced.

Structural Analysis—Review syllabication rules. (Manual p. 24.)

#1: solo, creation, violin, striding; #2: avenue, peasant; #3: instrument, invitation, entertainment; #4: trem-ble; #5: decided, delighted.

Dictionary Usage—Have a dictionary game to find out four things about each of these words: compose, instrument, orchestra, cathedral, peasant.

Specialized Meanings—List all the words that have some connection with music. Note shift of meaning and form in: write, wrote, written.

Purposeful Rereading

Silent rereading to make the outline; to list a specialized vocabulary; to list some of Joseph's characteristics.

ENRICHMENT AND OTHER ACTIVITIES

1. Illustrate your feelings while listening to one of Haydn's records.
2. Start an enterprise on musicians or artists. Use scrapbooks and bulletin boards for assembling material.

3. See Workbook for two exercises: on page 91 is an exercise on learning new words; on page 92 is an exercise on remembering facts. See the Manual exercise, page 203.

4. Further reading:

****Joseph Haydn; Handel at the Court of Kings; Franz Schubert; Mozart, the Wonder Boy; Giotto Tended the Sheep; Millet Tilled the Soil*, all by Opal Wheeler and Sybil Deucher (Dutton)

The Story of Peter Tschaikowsky, Opal Wheeler (Dutton)

5. Records "Haydn, Story and Music," (VOX2610), "Haydn, Life, Times and Music," (Per PCS1).

6. Song "Haydn's Music" *Canadian Singer, Book IV* (Gage).

The Christmas Story

Vocabulary for the Teacher's Selection

NEW WORDS / 299 abiding, glory, *tidings*, *swaddling*; 300 multitude, *host*.

REVIEW WORDS / 299 *solo*; 300 *chorus*.

Possible Skills for Emphasis

APPRECIATION / Fine writing and thought, creating a desire to commit to memory, creating an atmosphere of wonder, reverence and worship.

NOTE TO THE TEACHER AND TEACHING THE LESSON

Little comment needs to be made on the teaching of "The Christmas Story." This is the well-known passage from St. Luke, 2: 8-20, telling of the birth of Christ. The new words should be taught in oral or written context and through use of A Little Dictionary.

Beautiful pictures or coloured slides or a coloured filmstrip of the birth of Christ could precede the teaching of the Biblical verses.

The teacher will read the verses to the class and help them locate the passage in the Bible. Discussion and interpretation should follow the reading.

For rereading, practise pages 299 and 300 as a preparation for choral reading with two groups, a chorus and soloist. Encourage memorization. Stress the attitude of reverence and worship.

ENRICHMENT

1. Prepare for a Christmas service.

2. Workbook exercises: page 94 on Christmas Customs, making inferences, and page 95 an exercise on "The Discontented Pine Tree" and "The Spruce Tree."

3. Further reading:

Old and New Testament Stories, Elizabeth Gould (Ryerson)

****Boy of Nazareth*, Marian Keith (Abingdon Press)

St. Matthew, Chapter 2

4. Songs—"Silent Night," "The Angel's Message" and "The Holy Child" in *The Canadian Singer, Book 4* (Gage).

5. Filmstrip—"Christmas," Eyegate.

6. Poems—Encourage the pupils to make a collection of poems such as:

The Reason for Christmas

What is the reason for Christmas?

O, do you not know

Of a Babe in a manger

Long, long ago?

Of how shepherds heard angels sing

Peace, good will on the earth?

How, rejoicing, they sang

At the wonderful birth?

That is the reason for Christmas.

Why Do Bells at Christmas Ring?

Why do bells of Christmas ring?
Why do little children sing?

Once a lovely shining star
Seen by shepherds from afar,
Gently moved until its light
Made a manger's cradle bright.

There a darling baby lay,
Pillowed soft upon the hay
And its Mother sang and smiled
"This is Christ, the Holy Child!"

Therefore bells for Christmas ring,
Therefore little children sing.

PAGE 300

Jesus Blessing Little Children

Vocabulary for the Teacher's Selection

NEW WORDS / *disciples*, rebuked, displeased, forbid, *verily*.

REVIEW WORD / *kingdom*.

Possible Skills for Emphasis

Appreciation of fine writing and thought, creating an atmosphere of reverence and worship, creating a desire to commit to memory.

NOTE TO THE TEACHER AND TEACHING THE LESSON

This beautiful Biblical passage requires little comment. Ask, "How did Jesus show the children he loved them?" The kindness and love in His answer should be felt by all pupils.

The Biblical language will require some explanation.

Other stories of Jesus can be found in the Bible, or in children's books of Bible stories, which many will be pleased to bring. Encourage pupils to bring illustrative pictures.

ENRICHMENT AND OTHER ACTIVITIES

1. Find this passage in the Bible.
2. In the Workbook are two exercises which may be taken any time. On page 96 is an exercise on finding facts and meanings, and on page 97 is an exercise on learning to make a summary.
3. Further reading and music:
Boy of Nazareth, Marian Keith (Abingdon Press)
Stories of Jesus from the Bible.
A poem, "Prayer for a Child" by Rachel Field.
4. Hymn, "When Mothers of Salem," N. M. Hutchings.
5. Record, "Bible Songs and Stories," Gr GRC—10.

REVIEW EXERCISES FOR UNIT SEVEN

Consonants

PHONETIC ANALYSIS

CONSONANT BLENDS

1. Make a list of five words using each of the following blends: cl, sk, scr, spl, str.
2. Underline the consonant blends in these words: pigeon, castle, trembled, bugle, simply, assembled, west, whistles, stretching, forest, struggle, worst, strange, manger, swaddling, disciples, scratch, majesty.
3. How are these words used in the text: assembled (280); reflection (288); disciples (300)? Use them in new sentences.

CONSONANT DIGRAPHS

1. Underline these digraphs (th, sh, ch, wh, ng, ck, wr, ph) in the following words: feathers, shining, ashamed, shield, whistles, shoulder, beginning, hurrying, prickles, written, cathedral, symphony, chimes, whistles. Use in sentences. Find other examples in your text or dictionary.
3. Cross out the silent letters in the following words. Match with the respelled words. *sword, could, fright, kneel, walks, ploughs, caught, rhyme, castle, through, Djinn, scissors.* (sórd, siz'úr, cōōd, Jīn, nēl, plouz, frīt, thrōō, wōks, cōt, rīm, cāsl).

Vowels

If preferred, this can be an oral review exercise. (To the teacher: Write the words out of order on the chalkboard.)

1. (To the pupils) Arrange the words containing long ā, ē, ī, ō, ū vowel sounds in five columns. Arrange the words containing short ă, ě, ĭ, ǒ, ŭ vowel sounds in five columns.

ā AS	ē AS	ī AS	ō AS	ū AS
IN GATE	IN ME	IN PIE	IN BONE	IN USE
games	teach	wild	know	new
place	leaf	shy	throats	tunic
they	these	bright	crow	beauty
wade	screen	sign	gold	knew
danger	freeze	spied	float	dew
pails	receive	height	though	view
razor	believe	eye	roast	you
crazy	wheel	rye	sew	music
pray	please	aisle	oh	Yule
break	people	buy	toe	avenue
weigh	seize	tied	brooch	usual

ă AS	ě AS	ĩ AS	õ AS	ũ AS
IN CAT	IN MET	IN PIN	IN NOT	IN CUP
damp	breath	spring	lost	puzzle
hand	weather	think	odd	brushes
sack	petals	swift	watch	rushed
black	sweater	giggle	cross	plump
(plaid)	friend	built	shone	trouble
tracks	meant	busy	long	funny
racks	spread	been	doll	does
active	said	hymn	squat	come
platter	belt	women	God	flood
gasps	bury	sieve	hot	drum
antlers	says	England	rocket	numb
canyon	heaven	signal	trod	clutched
vast	leopard	spirits	solemn	sun

2. Arrange these words containing ou and oi vowel sounds in two columns:

oi AS	ou AS
IN OIL	IN OUT
royal	house now
voice	shouted mounted
points	crouched bough
joy	flower plough
boy	counted around
broil	pound towers
quoit	bowed announce

3. Read columns of words in exercise 1 and 2 orally. Check the pronunciation with your dictionary. Find other examples in your Reader stories or word lists.

4. Which vowel principle helps with the pronunciation of these words? Find two other examples.

- bugle, music, greater, solo, violin, tidings
- peasant, tremble, camel, battle, hump, trill
- behave, fireplace, spike, square, strode
- slain, swayed, moat, received, praise
- happily, weary, angry, victory, verily, quietly
- worn, curtsy, lord, spurs, market, never
- always, drawbridge, saw, stall, caught, because
- concert, services, practice, chance, forced, pieces
- cottage, huge, village, manger, angel, magic, image

How would the italicized letters be marked in the dictionary respelling?

Compound Words

STRUCTURAL ANALYSIS

Which of these words are solid compounds? Divide into two smaller words. Find other examples.

noblemen, gateway, drawbridge, pigtail, green-fringed, butterfly, fire-place, whenever, sometimes, doorway.

Affixes (Use in context)

1. Underline the prefixes in the following words: abiding, displease, forbid, asleep, mistake, ashamed, return, introduce, endure.

2. Underline the suffixes in the following words: attendants, frighten, golden, parade, kingdom, composer, traveller, verily, reflection, carefully, musician, excitement, villager, invitation, entertainment.

3. How many words can you build out of: please, travel, invite, compose. (e.g., king, kingly, kingdom; sleep, sleeping, slept, asleep, sleepless; turn, turned, turning, return, returned. After a *sleep*..... night, the patient at last fell*sleep*.)

Syllabication

Divide the words into syllables in each group below. What rules will help you?

1. bugle, solo, tidings, baby, moment, writing
2. peasant, dragon, living, shiver, heaven, finish
3. bragging, concert, bigger, mistake, market, clattered
4. middle, castle, bugle, battle, disciples, trouble, dangle
5. clouded, lifted, wounded, delighted, rewarded, treated, insisted.

Alphabetizing

DICTIONARY USAGE

1. Make an "animal alphabet" for as many letters of the alphabet as you can; e.g., A stands for antelope. Use your dictionary to help you.

2. List four boys' names, starting with J; arrange in alphabetic order.

3. List four girls' names starting with M; arrange in alphabetic order.

4. Alphabetize the first ten words in Unit 7 of the word list on page 400.

Accent

1. Divide these words into syllables and insert accent marks. (Check with your dictionary.) compose, desire, invite, disciples, displease, verily, multitude, purpose, rebuke.

Pronunciation

Write the words represented by the following phonetic respellings: dĕd, mĭst, lôrd, kăměl, dărk, spŭr, trăvĕl, glôrĭ.

Dictionary Usage

1. a. How are these words used in the text?

staff (253); reflection (288); compose (293); swayed (293); spike (282).

- b. Use your dictionary to find the appropriate meaning.
2. a. What are the root words of: dangling, entertaining, swaying.
b. Now find the meanings in A Little Dictionary.
c. Change the meanings of the entry words to fit the words: dangling, entertaining, swaying.
3. Find the following words in your Little Dictionary. Write the dictionary respelling of each word: cathedral, peasant, chorus, applause, instrument, solo, orchestra, striding, effort, desire.
4. Underline the root word in each of the following words: caned, piled, practised, carved, stained, skilled, trilled, asked, talked, listened, forced.

Synonyms

MEANINGS AND RELATED LANGUAGE

Check how the following words are used in the text. Give a synonym for each: task (274); assembled (280); forest (276); trill (295); plume (273); idle (288); reflection (288); cathedral (296); indaba and punchayet (287); tamarisks (285).

Antonyms

Give the opposite to the following words: early, happily, evening, beautiful, difficult, wicked, different, brave, youngest, behave, scowl, obey.

Homonyms

Find homonyms for: plain, pair, waste, hear, through, peace, sun, one, road, knows, fair, knight. Explain the difference in meaning.

Words with More than One Meaning

Check how these words are used in the text. Find other meanings: stroke (177); cross (281); point (284); spike (284); count (272); desert (285).

Note use of *count* and *polished* on page 272.

The words count and polish are both homographs. How else can they be used? Note change in vowel sound of *polish* and *Polish*.

A *homograph* is a word that is spelled exactly the same as another word but has a different derivation. To decide whether a word is a homograph or not, look it up in the dictionary and see if there are two separate entries and two different derivations. Homographs sometimes have a change of accent, e.g., pro'duce, produce'; sometimes they have a change of vowel sounds, e.g., lead (lēd), lead (lēd); tears (tērs), tears (tārs).

COMPREHENSION EXERCISES

Remembering Details and Sequences

The story "The Knights of the Silver Shield" is divided into the following parts:

- I. The castle in the forest
- II. Sir Roland on guard
- III. Sir Roland's shield

To which of these parts do the following sentences belong? Mark the number of the sentence beside the heading.

1. These brave knights in the castle were to help travellers going through the forest.
 2. "You have fought and won the hardest battle of all today," the lord said.
 3. On each knight's helmet a red plume waved.
 4. He gave the poor woman the food quickly and shut the gate.
 5. Sir Roland drew near to make his report and hand back the key of the gate.
 6. All the knights in the castle hoped they would earn a golden star.
 7. Simply he gave his account of the day.
 8. Sir Roland bit his lip and pulled down his helmet.
 9. Sir Roland went to meet the cowardly knight.
 10. The giant angrily shook his fist at Sir Roland across the moat.
- (KEY: I—1, 3, 6, 8; II—9, 4, 10; III—5, 7, 2.)

Remembering Details

Do you remember some of the things in the story "Fun-Loving Joseph Haydn", about young Sepperl Haydn, who was also called Joseph Haydn? Choose the correct answer. (With books closed.)

1. What did Sepperl eat when he visited Kreutter the fruit man?
(a) bananas, (b) apples, (c) cherries, (d) pears.
2. What did his father make? (a) wagons, (b) furniture, (c) violins, (d) carpets.
3. How did his family feel when his cousin, Frankh, came to visit them? (a) sorry, (b) angry, (c) delighted, (d) unhappy.
4. How old was Sepperl when the story begins? (a) five, (b) ten, (c) fifteen, (d) twenty.
5. How does the story describe Sepperl's first violin? (a) a toy violin to suit his size, (b) large enough for a grown-up person, (c) very old and broken, (d) make-believe of two pieces of wood.
6. How would you describe the music that Sepperl learned to read when he was seven? (a) easy, (b) difficult, (c) strange, (d) noisy.
7. Sepperl studied hard, and one day he received an invitation which made him very happy. What was it? (a) to visit a great cathedral, (b) to play a cathedral organ, (c) to sing in a cathedral choir, (d) to teach singing to a choir.
8. What was the weather like when he first heard the bells of St. Stephen's? (a) frosty, (b) very hot, (c) very wet, (d) snowing.
9. In Vienna he was often—(a) very lazy, (b) very hot, (c) cold and hungry, (d) ill.

10. One day he was up to mischief. Do you remember what he did? (a) hid the sheets of music, (b) pulled a boy's hair, (c) snipped a boy's pigtail, (d) tickled the boy in front of him.

11. What was Sepperl's greatest desire? (a) to sing solo parts in the services, (b) to play the cathedral organ, (c) to play a violin, (d) to write music for an orchestra.

Finding and/or Remembering Details

Choose the right answers from the story "How the Camel Got His Hump."

1. The animals which came to the Camel were the (a) Horse, Dog, Ox; (b) Horse, Lion, Dog; (c) Lion, Horse, Ox.

2. The Man said he was going to (a) make the Camel work; (b) leave the Camel alone; (c) punish the Camel for not working.

3. The Djinn came (a) on a cloud of dust; (d) on a magic carpet; (c) in a golden coach.

4. The Camel was (a) on the edge of the desert; (b) far away from the desert; (c) in the middle of the desert.

5. The reason the hump was on his back was (a) so he could not work; (b) so he could work without eating; (c) so he could work without resting.

(KEY: 1(a), 2(b), 3(a), 4(c), 5(b).)

Judgment and Appreciation

Using the stories of Unit 7 and other selections, develop a class code such as the following.

OUR CLASS CODE

1. *Our pupils should like beautiful things.* ("Beautiful Things")
2. *Our pupils should be grateful to God.* ("A Psalm of Praise" and "A Song of Thankfulness")
3. *Our pupils should be happy workers and faithful in their tasks.* ("Rama," "Sun Yo" and "Fun-loving Joseph Haydn")
4. *Our pupils should be unselfish (or brave) and help others.* ("Danny Whiteduck" and "The Camel")
5. *Our pupils should be honest and truthful.* ("Pigwiggin the Brave")
6. *Our pupils should play fair.* ("Hosh-ki at School")
7. *Our pupils should be loyal and obedient.* ("The Knights of the Silver Shield")
8. *Our pupils should be good friends to all.* ("Lemonade Sandy")
9. *Our pupils should be kind and polite.* (Pat's New Coat")
10. *Our pupils should keep health and safety rules.* ("Safety for Stamp")

Attractive banners in the form of shields could be made in construction lessons and the key word of the principle printed across them. These shields can be used for part of a programme in which each of the ten pupils bearing their shields would recite one rule of the code.

UNIT 8: FROM SEA TO SEA

The purpose of the selections in this unit is to arouse pride in our own country. The floral emblems should create an interest in all provinces. Though the setting of the stories and poems may have a provincial locale from east to west, love of Canada permeates the whole unit.

Side by side and step by step
Our fathers were marching along;
They were building a road to the future
With a spade and a smile and a song.
Out of the wilderness out of the sand
Grew the land we live in today;
Though the job to be done has barely begun,
Here is one thing I'm proud to say:

"My country is my cathedral,
The northern sky its dome,
They all call it Canada,
But I call it home.
The mountains, the lakes, the valleys,
Are friends I have known;
They all call it Canada,
But I call it home."

Freddy Grant

All skills should be reviewed in this unit and emphasis placed on the skills most needed by individual pupils. Two stories, "Kristli" and "Elin of Finland Street," were chosen especially to aid in the personal growth of the child either through identification with the characters or through understanding of and sympathy for the characters. Skilful teaching is necessary in the development of this vital skill, *personal-social development*. Many of the other stories will aid in the child's adjustment, also.

Study the contents for Unit 8 and have the pupils predict the kind of selections they will expect. Locate the provinces of Canada on a map. In the Workbook, page 99 is a helpful exercise using a map of Canada.

Welcome

Discuss with the pupils how New Canadians feel when they first come to our classrooms or neighbourhoods.

If the pupils know the following folk song, have them sing it, substituting other countries for Holland as required. If they do not know it, you might wish to teach it after the lesson. It is in *The Singing Period*, Book One, Waterloo Music Co., Ltd.

Though I come from Holland
And you call me Dutch,
You see, I laugh like you, Sir,
And just as much.

When you meet the stranger,
If your words are kind,
Tho' he is far from home, Sir,
He will not mind.

How do we feel when New Canadians come to live with us? Have we any responsibility? What is your opinion of the following invitation, "Welcome," by Rose Waldo?

The teacher reads the poem to the class. Class discussion follows, and other ways of welcoming newcomers are suggested.

One or two pupils might read the poem to a newcomer.

Pupils might list specific ways they could show friendliness to newcomers.

Read, *This Is the World*, by Josephine Van Dolzen (Rand).

PAGES 303-308

Flowers of Canada

Vocabulary for the Teacher's Selection

NEW WORDS / 303 Queen Victoria, *emblem*, *container*, *surface*, *provinces*; 305 Fleur-de-Lis, *orchid*, *resembles*, especially; 306 Anemone, *petals*, *sepals*; 307 nectar, *brilliant*; 308 *precious*, *designs*. The names of the ten provinces of Canada.

REVIEW WORDS / 303 *disturb*, 307 *prairie*; 308 *certain*, *native*.

Possible Skills for Emphasis

COMPREHENSION / Main ideas, details, inferences. (See Manual, p. 228 for a quiz.)

VOCABULARY / See analysis on page 207 and exercises on pages 222-227.

ORGANIZATION / Outlining and a chart summary.

LOCATION OF INFORMATION / In the text and on a map. (See Workbook, pp. 99 and 100.)

Interests, Attitudes, Appreciations

1. Natural science, floral emblems of Canada. 2. A feeling of pride in and patriotism for Canada. 3. Acquisition of factual knowledge of special interest to our country from sea to sea.

Type of Selection

One of the few descriptive factual selections—an account of the various floral emblems of the Canadian provinces.

Note to the Teacher

This is a factual article with the underlying theme to arouse a love for and pride in our country. Crossing Canada by becoming acquainted with her flower emblems will serve a dual purpose, not only endearing these flowers to the children but also acquainting them with the names and location of our provinces. This is a suitable lesson for Commonwealth or Dominion Day, or it may be taught during the spring, correlated with natural science.

Teaching the Lesson

READINESS

The class might discuss what is meant by the maple leaf being “our emblem dear”; if they know the floral emblem of their own province, this can be included in the discussion. Tell the class that it is an old custom to select flowers for emblems; it is only of recent years that our Canadian provinces have done so. Some of the new words could be worked into the conversation, e.g., petals, sepals, design, emblem, nectar, provinces; the other words can be taught after the silent reading. The provinces of Canada should be pointed out on a large map.

The pupils will wish to read silently to find out the floral emblems for all the provinces.

GUIDING THE READING

Silent Survey Reading

As the pupils read silently, they might list the provinces with their emblems.

Detailed Study

COMPREHENSION AND CRITICAL READING / The primary purpose of work-type reading is to gain information. Make a chart of ten squares on the chalkboard and write the name of each province at the top of the square. Head the chart, “Flower Emblems of Canada.” Discuss each flower in detail—referring to the illustrations and the descriptions in the Reader. Write brief notes in the correct square at the pupils’ dictation on colour and habitat. Ask why we were wise to select flowers as emblems.

VOCABULARY ANALYSIS / 1. Phonetic Analysis—Review the short *e* as in: *emblem*, *petals*, *nectar*, *friend*, *certain*, *set*, *bread*; the short *i* as in: *spring*, *busy*, *him*, *brilliant*, *orchid*, *built*.

2. Structural Analysis—Review syllabication rules #1, #2 and #3 (Manual, p. 24) using the following for #1: *resemble*, *designs*; for #2: *petals*, *provinces*; for #3: *surface*, *orchid*. The pupils may find other examples in the story. Look for compound words, e.g., *farewell* and *wayside*.

3. Dictionary Usage—Review the respellings of: ch (k), ci (sh), ce (s) i (y), s (z), using: orchid (ôr'kîd), especially (ěs pěsh'ăl lî) precious (prěsh'ūs), brilliant (brîl'yănt), surface (sûr'fîs), resembles (rě zěm'bls), Fleur-de-Lis (Flûr dẻ lẻ'), Anemone (A nẻm'ỏ nẻ), Saskatchewan (Săs kăt'chẻ wỏn).

4. Meanings—Pupils might check their meanings of selected words with the dictionary meanings, e.g., design, emblem.

Purposeful Rereading

Study the illustrations again and ask the pupils to explain the meaning of the scenes around the emblems. Have them comment whether they are typical scenes for the provinces and well chosen.

Refer to the Manual exercise on page 227 on finding the main idea and details.

ENRICHMENT AND OTHER ACTIVITIES

1. Make a flower book. This might include a drawing of the flowers, a description, and location.

2. Language lessons on abbreviations of the provinces.

3. A dictionary race or game.

4. Write ten summarizing sentences on this selection.

5. On pages 99 and 100 in the Workbook are exercises on developing location of information and picture outlining.

6. Hikes to the woods, where convenient, may be a good experience to identify common wild flowers of the region.

7. Further reading:

****Outdoors in Spring*, C. J. Hylander (Brett-Macmillan)

****A Book of Garden Flowers*, M. McKenny and E. F. Johnston (Brett-Macmillan)

***Through Four Seasons*, E. M. Patch (Brett-Macmillan)

8. Have pupils bring pictures of wild flowers. Show a film or filmstrip of our Canadian wild flowers.

PAGES 309-315

Ann's Little House

Vocabulary for the Teacher's Selection

NEW WORDS / 309 Saint Mary's Bay, *decoration*, *lawyer*, property, nephew; 310 Captain Enos Moorehead, *china*, *proof*; 313 Mrs. Scarecrow, *Zebedee*; 315 *bequeath*, *legal*, *claim*, *decorated*.

REVIEW WORDS / 309 *gasp*, *displeased*, *business*; 311 *comfortable*; 312 *disturb*, *disappointed*; 313 *lobster*; 314 *properly*, *fringes*, *bracelet*; 315 *witness*, *cottage*, *celebrate*, *exactly*.

It is suggested that the teacher analyse this story to select the skills and interests for study.

Note to the Teacher

Captain Enos bequeathed Ann a little white cottage at Sandy Cove. Ann and her mother called it "Roundabout." A nephew claimed the cottage and Ann had difficulty finding proof of her ownership. Have the class make friends with Ann, a little Canadian girl of the Maritimes.

Alice Dalglish (1893-), after a happy childhood in Trinidad, went to school in England. Subsequently, she became children's editor of Charles Scribner's and Sons. She wrote *Ann's Little House* and other stories about the children in Sandy Cove, Nova Scotia, where she has a summer cottage.

READINESS

Discuss any incidents the pupils have had with pet birds. Discuss ownership of property, especially property received through a bequest. Several of the legal terms which occur in the story may be introduced here, e.g., lawyer, property, proof, bequeath, legal, will, witness.

Tell the pupils that this story concerns a girl who had an argument over the ownership of property. Examine the illustration on page 310. Introduce the people and additional words such as: decoration, decorated, Captain Enos Moorehead, nephew.

The pupils should state their purposes for reading, such as: to become acquainted with Ann, to learn the details of her problem and how it was solved, what they think might happen, etc.

GUIDING THE READING

Silent Survey Reading

Have the pupils read the story silently and draft questions for discussion. After the reading, have the pupils discuss the answers to their questions.

Detailed Study

COMPREHENSION AND CRITICAL READING / Again examine the illustration on page 310 and have the pupils select the sentence or sentences chosen to be illustrated and give their proof. Deal similarly with the illustration on page 314 and ask for the key sentence and the key words in that sentence.

If necessary add to the pupils' preliminary discussion, e.g., the picture and picture language used in the first paragraph; the reason the nephew was annoyed; Ann's claim; the importance of the lost locket; why the search was delayed; where the people looked; where the locket was found; why Ann asked Zeb to read the will; why this was an occasion to celebrate; the kind of man the captain's nephew really was; the kind of playmate Zeb was.

VOCABULARY ANALYSIS

1. Phonetic analysis—Review phonetic respelling of *ô* using: *decoration, order*. Review phonetic respelling of *û* using: *properly, property, search, heard*. Note that *ge* equals *j* in *fringe*; *ph* equals *f* in *nephew*.

2. Structural analysis—Review syllabication rules (Manual p. 24) and use them to determine the syllables in the new words. Note the suffix *let* meaning little, in *bracelet*. Note word building and shift of meaning in: *care, careful, carefully, careless, carelessly, cared*.

3. Multiple meanings—sound: a sound mind, safe and sound, hearing a sound; spring: a spring hat, spring of water, season, jump; china: dishes, country.

4. Dictionary usage—Check the pupils' meanings of selected words with the dictionary meanings. Arrange the new words in alphabetical order.

Purposeful Rereading

The pupils might read the parts that describe winter and spring at Ann's house; the parts that tell what Jim Crow did last summer; the parts where Ann is sad and where she is happy.

ENRICHMENT AND OTHER ACTIVITIES

1. Rewrite Enos Moorehead's will as a friendly letter from Captain Enos to Ann, stating that he was making her a gift of Roundabout.

2. Page 101 of the Workbook may be done at any time. Page 102 has an exercise on finding details. Page 103 has an exercise on the sequence of events and outlining.

3. Further reading:

***Roundabout*, Alice Dalgliesh (Brett-Macmillan)

***Blue Teapot*, Alice Dalgliesh (Brett-Macmillan)

***The Unlucky Family*, Mrs. Henry de la Pature (Oxford)

***Mystery of the Diamond Necklace*, Elizabeth Honness (Lippincott)

PAGES 316-320

Beautiful Pictures in Quebec

Vocabulary for the Teacher's Selection

NEW WORDS / 316 Suzanne, *tourist*, squinted; 317 Cecile Pouliot, Uncle Jacques; 318 *fluted*, artists; 319 *view, emerald*; 320 spruces, accepted.

REVIEW WORDS / 316 *racks*, interested, gazed, *harbour*; 317 *brilliant*; 318 excited, important, *scarcely, acquainted*; 319 *exclaimed, gorgeous*; 320 gratefully.

Note to the Teacher

Skills, interests, attitudes and appreciations may be selected by the teacher.

In order to become acquainted with the people and with little girls like Suzanne, Mrs. de Angeli, the author of this story, lived for a few weeks at the Gaspé. The story is really an account of her visit. She was the "tourist lady" painting the picturesque scenes.

TEACHING THE LESSON

Locate Gaspé on the map of Canada and tell the class that today's story is a true story that happened in Quebec. Help the pupils to realize that this is a second trip across Canada from east to west. The first time they become familiar with the provincial floral emblems. Now they are making friends with Canadian children. After meeting Ann of Nova Scotia, they meet "Petite" Suzanne of Quebec.

Many of the new words can be introduced by examining the illustration on page 316 and in the discussion, e.g., tourist, artist, view, squinted. Others can be taught in context. The board should be used for: Suzanne (Sū-zǎn'); Cecile Pouliot (Sēc ēl' Pōōl'yō); Jacques (Zhǎk).

Pupils set their own purposes for reading, e.g., to find out what kind of child little Suzanne is and what the meaning of the title is.

GUIDING THE READING

Silent Survey Reading

Pupils note the two parts of the story and read to visualize the two scenes: one, a painting, the other a real view. Find the sentences that best fit the illustrations.

COMPREHENSION AND CRITICAL READING / Discuss the story, e.g., how Suzanne knew the strange lady was a tourist; why tourists go to the Gaspé; why Suzanne drew near so slowly and quietly; why she was so willing to be the tourist lady's friend; why she said she had seen many beautiful pictures; the interesting and picturesque words used; why she was given a box of water colours at Christmastime.

VOCABULARY ANALYSIS

1. Phonetic Analysis—Note the respelling in: Suzanne, Pouliot, Jacques. Blends: *squ* in squint, squirm, squall, squirt.

2. Structural Analysis—Note the suffix *ist* in: tourist, naturalist, artist. It might be explained that *ist* means *one who*, similar to *er*, in traveller. Review syllabication rule #5 (Manual p. 24) using: fluted, squinted, excepted, interested, excited.

3. Dictionary Usage—Pronounce these words, using the circumflex ô respelling: gorgeous, important, law, taught, walked, bought, crawl. Pronounce these words, using the respelling long ũ as in use, or long oo as in moon: view, beautiful, you, music; tourist, spruces.

Purposeful Rereading

The pupils might be asked to read the part that pleases them most; to find the examples of picturesque language or speech, e.g. gulls wheeling against the sky; mountainside swept up; clothed with grass.

ENRICHMENT AND OTHER ACTIVITIES

1. List examples of picturesque language or words showing colour.
2. List examples of broken English, and rewrite as we would say them.
3. In the Workbook on page 104, there is an exercise on appreciation of interesting words. It should precede the lesson. The exercise on page 105 is for finding details.
4. Read more about Gaspé. Procure tourist literature.
5. Make a summary of the story by arranging these sentences, rewriting in two paragraphs of three sentences each.

Beautiful Pictures in Quebec

One day Suzanne and her new friend went for a car ride.

Suzanne saw a tourist lady painting an interesting picture.

Suzanne and the lady became good friends.

On the trip they saw many wonderful views.

Months later Suzanne received a Christmas present of a box of paints from her artist friend.

It showed the men loading seaweed on the beach.

(KEY: I-2, 6, 3. II-1, 4, 5.)

6. Further reading:

****Petite Suzanne*, Marguerite de Angeli (Doubleday)

***Pierre Pidgeon*, Kingman (Houghton)

****French Canada*, Hazel Boswell (Macmillan of Canada)

**Little Chief of the Gaspé*, Ruth H. Protheroe (Abelard)

7. Film "French Canadian Children," #298 Encyclopedia Britannica Films.

PAGES 321-330

Kristli

Vocabulary for the Teacher's Selection

NEW WORDS / 321 *deifel*, *chores*; 322 *St. Jacobs*, *Hundli*, *insisted*, *swollen*; 323 *Conestoga*; 325 *floundering*, *sputtered*, *current*; 326 *numb*, *confess*, *shrieked*; 327 *coarse*, *swirling*; 328 *whining*, *clattered*.

REVIEW WORDS / 322 *bounded*, *scarcely*; 323 *excitedly*; 324 *grasp*; 326 *astride*; 328 *rescue*, *disappear*; 329 *gasped*; 330 *medicine*.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Details, sequences, evaluation of attitudes.

VOCABULARY / See analysis on page 214 and exercises on pages 222-225. See Workbook exercise on page 106.

ORGANIZATION / Phrase and sentence outlining. (See Workbook exercise, p. 107.)

RELATED LANGUAGE / Foreign expressions, homonyms.

Interests, Attitudes, Appreciations

1. Child life, adventure. 2. Curiosity, obedience, determination, courtesy, perseverance, affection, helpfulness, loyalty. 3. Appreciation of Kristli's active conscience and his disregard of it and the consequences, humour.

Note to the Teacher

In this story we meet Kristli, a lovable, determined and honest little eight-year-old boy who lives in southern Ontario near the Conestoga River. His people moved from a settlement near the Conestoga River in Pennsylvania and had been called Pennsylvania-Dutch. In this episode Kristli has an exciting and dangerous adventure one Saturday when the waters of the Conestoga are high and swift. Note the quaint "Dutch Canadian" or Mennonite way of talking. Kristli means "little Christian."

READINESS

Teaching the Lesson

Recall through discussion the pupils' experiences in a downpour of rain, water in gutters, streams getting filled with water and swelling resulting in floods. Discuss, also, farm life in pioneer communities of Ontario, including travel on horseback, democrats and buggies. Discuss Pennsylvanian settlements along the Grand River and its tributary, the Conestoga in Ontario. The Mennonites are descendants of the Pennsylvania Deutsch who left Pennsylvania when it ceased to be a British colony.

During the discussion of the Mennonites, the words *deifel* and *Hundli* can be introduced. During the discussion of floods and examination of pictures and illustrations, these words can be introduced: swollen, trough, sputtered, floundering, bobbing, swirling current. The meaning of other new words can be developed from their use in context.

Pupils might like to read to find out what kind of boy Kristli was; if his parents loved him; the conversation of the parents before the adventure; the result. Was Kristli trying to be a good Mennonite? Be prepared to prove your answer.

GUIDING THE READING

Silent Survey Reading

Write the headings on the board and have the pupils copy them.

Kristli

- I. The Deifel is in the river.
- II. Kristli goes down to the river with Hundli.
- III. Kristli hears a tiny voice.
- IV. Hundli runs for help.
- V. Kristli is rescued.

Have the pupils read the story silently and as they read jot down points for discussion for each part.

Detailed Study

COMPREHENSION AND CRITICAL READING / Trace the steps in Kristli's adventure. Discuss: what Hundli did; what Kristli did; the significance of the voices Kristli heard; proof of the father's love; the dangers of a flood; the values of obedience; etc. Let pupils speak freely and encourage their comments.

VOCABULARY ANALYSIS

1. Dictionary Usage—Note the respelling of Conestoga (Cõn ẽs tõ'gã) and Hundli (Hõõnd'lı).

Note the pronunciation of the following by using phonetic respelling: shriek, deifel, coarse, flounder, swollen, trough, numb.

2. Structural Analysis—Note the prefix *a* in *astride*. Give other examples such as: ashore, along. Note the prefix *dis* in *disappear*. Give other examples such as disappointment.

3. Special Meanings—swollen river, swollen face; floundered; current, currant; course, coarse.

Purposeful Rereading

The pupils might read to find where the voice speaks to Kristli, the most exciting part, words which show emotion, Pennsylvania Dutch expressions, descriptive expressions such as deep coarse laugh.

ENRICHMENT AND OTHER ACTIVITIES

1. List words to show motion; sound.
2. Compare the Mennonite expressions with the way we say them.
3. Give an exercise on homonyms.
4. Give simple dramatization of part of the story.
5. Review spelling rule of dropping *e* as in whine, whining.
6. There is an exercise in the Workbook, page 106, on vocabulary; and page 107 on phrase outlining.
7. Find out more about the Pennsylvania Dutch, the Amish, the Mennonites.

8. Further reading:

**Kristli's Trees*, Mabel Dunham (McClelland)

***Legends of Saints and Beasts*, Anne Marie Jauss (Dutton)

****Yugoslav Folk Tales*, Nada Curcija-Prodanovic (Oxford)

***The Boy and the River*, Henri Bosco (Oxford)

***Skippack School*, Marguerite de Angeli (Doubleday Doran)

PAGES 331-340

Elin of Finland Street

Vocabulary for the Teacher's Selection

NEW WORDS / 331 Mr. Crane, Wendy, Elin, sauntered; 332 *register*, arena, *registration*; 333 Laukka, giggle, plump; 335 *bewildered*; 336 Mr. Kurtshoff, Croatia, Hungary, *fumbled*; 337 Hungarian, Czechoslovakian, Polish, *citizen*; 338 *shift*; 340 *declared*.

REVIEW WORDS / 333 glared, *exactly*; 335 chuckled, famous; 337 *pioneer*, *murmur*; 338 manage, deserted, *astonishment*; 339 crouched, *torrent*, *entry*; 340 *disappointment*.

Possible Skills for Emphasis

COMPREHENSION AND CRITICAL READING / Details, inferences, evaluating attitudes, differentiating between fact and opinion.

VOCABULARY / See analysis on page 217 and exercises on pages 222-225. See Workbook, page 109.

RELATED LANGUAGE / Foreign expressions, writing a paragraph.

Interests, Attitudes and Appreciations

1. Child life, a Finnish girl in Canada, the problem of earning money.
2. Timidity, self-confidence, pride, unselfishness. 3. Appreciation of the timidity and embarrassment of a child in an unfamiliar situation; appreciation of the struggle between selfishness and unselfishness.

Type of Story

Fiction, modern realistic, setting in Northern Ontario; it could be many other places in Canada.

Note to the Teacher

The setting of this story is in Northern Ontario. Elin was a little girl about ten years of age who had come to Canada from Finland with her mother and father a few months before this story was written. She called her mother *Aita*, and her father *Isa* which are Finnish words for mother and father. Elin had saved her money to take skating lessons and went with her friend Anna to sign her name on the register. Elin

has two struggles in this story, one against a feeling of inferiority, and one against selfishness. The type of story should assist a child in his personal development.

Teaching the Lesson

READINESS

This story would be best taught during the winter months. Elicit from the class their personal experiences about skating. Here would be an opportunity to teach Herbert Asquith's poem, "Skating," page 377 in the Reader. Have comments on the feelings of shyness pupils have had when they visit new places. Ask newcomers to describe feelings they had when they first came to the school. Explain that the locale is a city in Northern Ontario where people from many lands have settled.

Many of the new words can be introduced during this discussion. Concerning the skating lessons, these words may be used: entry, register, registration, arena, bank book, Carnival; describing the girls—plump, giggle.

Pupils should state purposes for reading: what decisions Elin made in this story; what characteristics she showed; which parts of the story were chosen for illustration; what the key words, key sentences for the illustrations are.

GUIDING THE READING

Silent Survey Reading

Ask the pupils to read the whole story silently. Have them note the three parts to the story. As they read they might prepare one or two comments for discussion and hand them to an appointed chairman when finished. Help with vocabulary difficulties.

Detailed Study

COMPREHENSION AND CRITICAL READING / Have the outline written on the board for reference purposes as the events are traced.

Elin of Finland Street

- I. Plans for skating lessons
- II. Registration afternoon
- III. Elin's gift

Let the chairman handle the discussion, using the pupils' selected questions, and encourage comments from each pupil.

Have pupils find illustrations of facts and opinions: opinion—They're laughing at me because I live on Finland Street. fact—Wendy said that nobody from Finland Street had ever taken lessons before.

opinion—Mr. Crane was going to punish her because she lived on Finland Street.

fact—Your name is Elin Laukka.

fact—Some of the world's great men and women were poor.

VOCABULARY ANALYSIS

1. Concepts—sauntered along, in the warmth of the day, he looked at her bewildered, the night shift.

2. Structural Analysis—warmth, length, depth; fear, fearfully; register, registration; city, citizen; fame, famous disappoint, disappointment; astonish, astonishment.

3. Dictionary usage—Note the respelling of the following words: Kurtshoff (Kōōr'szēf), Elin Laukka (El'in Lôkă), Croatia (Crō'ā shă), Czechoslovakia (Shēk ō slō vō'kī ô). Practice in pronunciation using phonetic respellings of: saunter, famous, declare, glare.

4. Meanings—Special meaning for: shift, torrent, desert. List any foreign expressions from the story.

Purposeful Rereading

The pupils might be asked to read the parts that made them feel sorry for Elin, the happiest part of the story, the part that tells that everyone has equal rights.

ENRICHMENT AND OTHER ACTIVITIES

1. Write a paragraph on a similar experience which you have had when you have been in a strange place.

2. Write a play showing the importance of the contributions of new Canadians.

3. Find examples of possession, e.g., beginner's class.

4. Find descriptive expression: glared like an angry kitten; firm, plump little body; tears burned her face; hot tears.

5. Social studies lesson on Finland.

6. Workbook exercise on page 108, finding details, main ideas and writing a paragraph can be taken any time during the lesson. See Workbook also page 109 for vocabulary exercise.

7. Further reading:

*****Bells on Finland Street*, Lyn Cook (Macmillan of Canada)**

*****The Hundred Dresses*, Eleanor R. Estes (Harcourt)**

*****Ginnie and the New Girl*, Catherine Woolley (Morrow)**

8. Record "Folk Songs of Finland" (Folk 6856).

Prairie Adventure

Vocabulary for the Teacher's Selection

NEW WORDS / 341 Red Fife, Regina, Kathleen Watson, *gophers*, homesteads; 342 *slough*, *bannocks*, dessert; 344 ducklings, mosquitoes, *swarmed*; 345 heaved; 346 utterly; 347 *mounted*, clutched, tunic; 347 breeches; 348 *cantered*.

REVIEW WORDS / 341 *prairie*, adventure; 343 fringe; 345 *bewildered*; 346 rescued; 347 *scarlet*; 348 height.

Note to the Teacher

Skills, interests, attitudes and appreciations to be selected by the teacher

This story continues the theme "From Sea to Sea" and is a child's adventure in pioneer days. Through a misunderstanding Kathleen became lost, was found by the Indians and was returned to her family by a Mountie. This story gives a vivid picture of our Canadian prairies and should arouse interest in the Prairie Provinces.

Teaching the Lesson

READINESS

Discuss pupils' experiences in moving from one home to another. Tell them that today's story is about people moving to a homestead on the prairie in pioneer days. Ask pupils to volunteer information about the prairies; have atlases and reference books available for them.

Many of the new words can be introduced during the discussion. Use pictures of gophers, Mounties (tunic, constable, breeches), picture of a duck pond (ducklings, slough), a field of wheat (Red Fife), a picture of oxen, etc. The Reader illustrations will be most helpful.

Pupil-purposes for reading should be stated. The meaning of the title will be the underlying purpose.

GUIDING THE READING

Silent Survey Reading

Pupils note the parts to the story and read to find out about Kathleen's adventures. Again they could be encouraged to jot down comments and questions for discussion.

Detailed Study

COMPREHENSION AND CRITICAL READING / Have three pupils retell the story, one for each part. The pupils discuss the notes they have made. Draw attention to: life in a covered wagon; comparison of the prairies,

then and now; the children's games; how Kathleen was dressed; signs that told Kathleen she was lost; her feelings and reactions to being lost. Prove that the constable was kind and friendly. Why did he frown? Why was Mr. Watson riding back when they met him? Why did Kathleen keep watching the Mountie as he rode away? How did Kathleen show she was grateful?

Have the pupils select descriptive phrases, e.g., like little tent pegs (341), a fringe of low bushes (343), mosquitoes swarmed up (344), the fringed leggings flew out like wings (347), a tiny red dot (349).

VOCABULARY ANALYSIS

1. Concepts to be taught from context and illustrations: jogged along the trail, a pillbox, a fine bay horse, the big horse cantered, a Red River cart, covered wagon, heaved out of the ruts, buffalo grass.

2. Phonetic Analysis—Note the vowel digraphs in the following words: prairie, slough, height, breeches, bough.

3. Structural Analysis—Review syllabication rules #1, 3 and 5 using: #1 *tunic*, *gophers*; #3 *bannocks*, *dessert*, *utterly*; #5 *mounted*, *cantered*. Note the suffix in *duckling*, meaning little; *let* in bracelet, coverlet. Note the compound word, homestead.

4. Dictionary Practice—Find the meanings and pronunciation of the following words: slough, bannocks, mosquitoes, dessert, desert.

5. Meanings—Find more than one meaning for: print, bay.

ENRICHMENT AND OTHER ACTIVITIES

1. Simple dramatization.

2. Dictionary race. Find dictionary respelling of selected words from the new and review word lists.

3. Make a list of things the people would like to find out about the prairie provinces. Pupils should be directed to reference books to find the information.

4. In the Workbook on page 110 there are vocabulary exercises on phonetic respellings, meanings, compound words. On page 111 there is a phrase outline.

5. Illustrate the three headings of the outline on Workbook page 111.

6. Further reading:

***Harmony Ahead* Julilly H. Kohler (Aladdin)

7. Filmstrips "The American Pioneer," Eye Gate; "Daniel Boone," F3 326, Curriculum.

How Peace Came to the West Coast

Vocabulary for the Teacher's Selection

NEW WORDS / 350 *phantomime, assistants*; 351 Great Spirit, ornaments, *jealous, discontented*; 352 *rejoice, salute*; 355 *cease, weapons*; 356 terms, *tripod, festal, squat*; 357 North Tribe, South Tribe, *represent*; 359 Vancouver, withdraw.

REVIEW WORDS / 350 scene, *narrator, province*; 351 *exactly*, harvest, *lodge*; 352 *serious*; 353 *determined*; 354 coaxing, majestically; 355 seize, *gestures*, vanished; 356 ornaments; 357 musicians, *swaying*.

Note to the Teacher

Skills, interests, attitudes and appreciations to be selected by teacher.

This is an Indian legend concerning the origin and meaning of the mountains—the Twin Sisters or The Lions of Vancouver. This pantomime play should arouse interest in Canada's most western province, British Columbia.

Teaching the Lesson

READINESS

Read the title and have the pupils discuss what might have happened. Examine the illustrations and pictures. In the discussion introduce some of the new words.

The teacher reads the first two pages to the pupils as an introduction and discusses it as a background to the play.

Pupils read to follow sequence of events, to understand stage directions, to plan for dramatization. They might state individual purposes for reading.

GUIDING THE READING

Silent Survey Reading

Pupils start at page 352 and read the rest of the play silently, jotting down any comments they wish to have discussed.

Detailed Study

COMPREHENSION AND CRITICAL READING / Discussion of the events; the wisdom of the plan; the difficulties to be overcome; the feast; the results; character of the actors; geographic setting; differentiation between the fanciful and the real. Compare the "feast" with the First Thanksgiving festivities.

VOCABULARY ANALYSIS

1. Concepts to be learned from context—twin, Great Spirit, friendly terms, touches his heart, holds out right hand, hearts were heavy.

2. Structural Analysis—Study prefixes in: discontinued, rejoice, tripod; disturb, return, triangle; note how the prefixes change the meaning of the words. Study suffixes: ant, tion, er, al. Notice how they change the following words: assist, assistant; determine, determination; feast, festal; prison, prisoner; watch, watcher; majesty, majestic, majestically.

3. Review of syllabication—Rule #1 using: tripod, serious, swaying. Rule #2 using: weapons, jealous. Rule #3 using: pantomime, assistants, narrator, ornaments.

4. Dictionary Usage—Check the pronunciation and meaning of words selected by the pupils from the list of new words. Have them differentiate between cease and seize. Note also consonant blend and respellings of: squat, squaw, squint and squirm.

Purposeful Rereading

The play might be reread silently, to plan the play, and orally, to practise the parts.

ENRICHMENT AND OTHER ACTIVITIES

1. Prepare stage scenery as directed in the play.
2. Dramatization.
3. Write a reply to an invitation asking you to a birthday party.
4. In the Workbook on page 116 there is an exercise for appreciating descriptive writing. On page 115 there is an exercise for dictionary usage and a review of antonyms.

5. List questions pupils ask about British Columbia and direct them to reference books to secure the information.

6. Further reading:

***Glooskap's Country*, Cyrus Macmillan (Oxford)

****Yakima Boy*, Grace W. McGavran (Ryerson)

7. Filmstrips "Indians of the South West," "Indians of the Eastern Woodlands." Young America Filmstrips, available from the Ryerson Film Service.

PAGE 360

Canada, Our Homeland

This poem is a fitting conclusion to the unit "From Sea to Sea." Its purpose is to arouse loyalty and pride in our wonderful country in every season and in every area. It is a fitting poem for a Commonwealth or Dominion Day programme. It provides an opportunity for enjoyment of descriptive writing and vivid imagery. Pupils may desire to commit this poem to memory.

READINESS

Have several pictures of Canadian scenes of every season. Ask pupils for their favourite season and what makes it their favourite. Have pupils tell where they have travelled in Canada and at what time of year.

There are some phrases with which the pupils may need help, e.g., she clothes anew, glorious heads of roses, purple haze, myriad snowflakes, our Homeland.

GUIDING THE READING

Ask the pupils to listen for the phrases that give them a vivid picture and a glow of pride in Canada. Read the poem to the pupils.

Encourage discussion of the word pictures. Have pupils express their opinions of Canada.

Have the poem reread with the purpose of preparing for a patriotic programme.

ENRICHMENT AND OTHER ACTIVITIES

1. Choral reading—Solo voice reads first line of verses 1, 2, 3. Groups read the remaining lines of verses 1, 2, 3. Full chorus read the last verse.

2. In the Workbook on page 114 there is an exercise on synonyms and antonyms; on page 115, an exercise on the provinces of Canada using the skills, drawing conclusions and using a map.

3. Find other poems or songs about Canada such as "Our Country's Name is Canada," "Canada, Dear Land of Mine," and "O Canada" from *The Silver Book of Songs* (G. V. Thompson Ltd.).

4. Filmstrip "Canada, a Regional Study" (Eye Gate).

REVIEW EXERCISES FOR UNIT EIGHT

PHONETIC ANALYSIS

Consonants

CONSONANT BLENDS

1. Underline the initial blends (br, cl, fl, pl, pr, sl, s, squ, sw, tr) in the following words and arrange them in alphabetical order: *playmate, squinted, fluted, spruces, floundering, brilliant, precious, proof, claim, swollen, sputtered, swirling, clattered, property, plump, slough, swarmed, clutched, breeches, tripod, squat*.

2. How are these words used in the text: *squinted* (316), *brilliant* (317), *swirling* (327), *clattered* (328), *slough* (342), *swarmed* (344)?

Use them in new sentences.

3. Look for other examples of the blends in (a) in your word list (pp. 397-400), (b) the poetry section.

CONSONANT DIGRAPHS

1. Underline these digraphs (ch, ck, ph, sh, th, wh) in the following words: bequeath, nephew, shrieked, whining, gophers, bannocks, ducklings, chores, shift, china, withdraw, breeches, shield; special, precious (ci=sh); nonchalant (ch=sh).

2. How are these words used in the text: bequeath (315), gophers (341), bannocks (342), withdraw (359)?

Use new sentences.

3. Find two examples of these digraphs (th, ph, sh, ck, wh, wr, ng) in your word list (pp. 397-400).

4. Arrange in alphabetical order:

- a. wrought, written, wrapped
- b. while, wheat, who, wheel, whine.

SILENT LETTERS

1. Cross out the silent letters in these words: know, climbed, kneel, height, knew, built, seize, numb, sign, heaved, medicine, owed, clutch, odd.

2. Match with these respelled words: ōd, nō, nŭm, sīn, clīmd, mēdīšīn, clŭch, nēl, sēz, nŭ, bīlt, hīt, hēvd.

3. Find five other examples of words containing silent letters from the word list (pp. 397-400).

Vowels

If preferred, these can be oral review exercises.

1. Arrange the following words containing murmur diphthongs in four columns. (Write the words out of order on the chalkboard.)

<u>â</u> <u>as in <i>care</i></u>	<u>ä</u> <u>as in <i>car</i></u>	<u>ô</u> <u>as in <i>for</i></u>	<u>û</u> <u>as in <i>fur</i></u>	
air	march	order	furnish	purple
prayer	started	roar	search	world
prairie	hard	more	early	word
stairs	stars	coarse	current	first
farewell	far	chores	dirty	hurry
their	arm	four	swirl	return
stare	barn	worn	heard	curtsy
where	heart	chorus	girl	surface
pear	sergeant	forth	terms	

2. Listen to these words while they are read orally. Check with your dictionary. Find other examples in your Reader stories or word lists.

3. Review words containing long and short vowel sounds. See Unit 7 exercises.

4. List the words in columns according to the vowel sounds in the key words, *moon* and *book*. (Write the words out of order on the chalk-board.)

<u>oo as in <i>moon</i></u>		<u>oo as in <i>book</i></u>	
proof	threw	look	full
smooth	shoe	put	wolf
tourist	through	could	stood
fluted	rule	would	wood
coop	fruit	should	pull
move	croup	good	

5. Which vowel principle helps with the pronunciation of each of the following groups of words?

- register, fringed, gallop, gopher, gulls, lodge.
(Which g's are hard? soft?)
- Cecile, decorate, confess, cover.
(Which c's are hard? soft?)
- lawyer, withdraw, crawl, saw, always, caught, wall.
- surface, orchid, decorate, ornament, emerald, swirling, heartily.
- showy, crazy, shyly, entry, kindly, friendly.
- blowing, reach, straight, seaweed, paint, loading, claim.
- shape, waste, mine, stroke, clothe, these, lope, salute, whine.
- petals, festal, rest, swift, plump.
- sepal, legal, gopher, nation, native, tunic, tripod.

How would the italicized letters be marked in the dictionary respelling?

Compound Words

STRUCTURAL ANALYSIS

Divide the following compound words into their two or three simple words. Explain their meaning. Use in context. Find other examples from the word lists:

playmate, Newfoundland, Mayflower, farewell, dogwood, therefore, scarecrow, handwriting, seaweed, mountainside, breakfast, boardwalk, pink-tipped, star-like, homestead, withdraw.

Affixes

- Underline the prefixes of the following words:
astride, disappear, tripod, bequeath, represent, declare, rejoice, procession, delight, contract, subway, forehead, admitted, excited.
- Underline the suffixes of the following words:
duckling, container, beautiful, decoration, friendship, kingdom, reddish, business, carefully, tourist, registration, difference, famous, astonishment, disappointment, favourite, unbelievably, prisoner, utterly, coverlet, safety, delicate, backward.

3. Add *less* to the following words and explain how it changes the meaning: end, faith, cloud, care, blame, speech, breath, help.
4. By adding suffixes or prefixes how many words can you make with; help, tour, astonish, joy, prison, busy, care, light. Use in sentences, e.g. The joy--- carol brought ---joy---- to the audience.

Syllabication (p. 24)

Divide the words of each group into syllables. What rules will help you?

1. flut ed, squint ed, re pre sent ed, in vit ed, de co rat ed, mount ed.
2. fum bled, ma ple, bub bled, stum bled, peo ple, sen si ble.
3. sur face, duck lings, ban nocks, con fess, des sert, dis like, cur rent, nec tar, nod ded.
4. pet als, jeal ous, weap ons, mon ey, pun ish.
5. re sem bles, de signs, dei fel, se pals, tu nic, fa mous, le gal.

DICTIONARY USAGE

Alphabetizing

1. Make a "food alphabet" for as many of the letters of the alphabet as you can. e.g. *A* stands for *apple*. Use your dictionary to help you.
2. Write the names of five games you play. List in alphabetic order.
3. List in alphabetic order five subjects you study at school.
4. List in alphabetic order the last fifteen words in the word list on page 400.
5. List in alphabetic order, for an index, the names of the poets in *My Poetry Book*. Use the table of contents.

Accent

Divide into syllables and insert the accent in these words:

delight, bequeath, amazement, famous, beauty, rejoice, especially, represent.

Pronunciation

Write the words represented by the following phonetic respellings and use in sentences:

ně'fū, kwī'ětlī, hwīn'ing, jŭj, trězh'ūr, mōškē'tō, sēz, ôrkīd, jělŭs.

Dictionary Usage

1. a. How are these words used in the text?
brilliant (307), design (308), orchid (305), entry (339), register (332), shift (338).
b. Use the Little Dictionary to get the exact meaning.
2. If you were looking up the following words in the Little Dictionary, what endings would have to be removed?
disappointed, exclaimed, floundering, fumbled, bewildered, determination.

A Little Dictionary, page 398

1. What are the guide words on this page?
2. Which key words help you pronounce: portage, quiver?
3. Which words are accented on the first syllable:
produce, protect, register, prairie.
4. Would you find these words before or after page 398?
weapon, scorn, loon, blast.
5. Which meaning of *quiver* is used in the story "Kattor"?
Which meaning of *pierce* in the story "Lost in the Fog"?
Which meaning of *pose* in the story of Runtie?

Unlocking New Words

1. How many vowel sounds are there in *determination*? (5)
2. Cut off the prefixes and suffixes. (prefix *de*, suffix: *ation*)
3. What is left? (termin)
4. Use rule for dividing into syllables. (ter min)
5. Use rule for accent. (de ter'min a tion)

Unlock these new words in the same way: representative, mountain-side, decoration. Check for compound words.

MEANINGS AND RELATED LANGUAGE

Synonyms

Check how the following words are used in the text. Give a synonym for each:

perfume (304), noticed (343), gazed (316), ornaments (351), seedtime (351), festal (356), harvest (351), myriad (360), design (308), gratefully (320), accepted (320), canter (348).

Antonyms

Give opposites for the following:

frowning, softly, rich, whisper, displeased, failed, open, beautiful, brilliant, nephew, important, impossible.

Homonyms

Find homonyms for the following and use in sentences:

flower, current, coarse, fourth, throne, ewe, knew, weigh, piece, boughs, creek.

Check the phonetic respelling of these homonyms.

Words with More Than One Meaning

Check how these words are used in the text. Find other meanings and use in sentences:

races (337), watch (345), star (280), rack (320), drawn (341), fleet (326), shift (338), bay (347), tears (tērs) vs. tears (târs).

Picturesque Language

FOREIGN BACKGROUND

How would you express the following:

deifel (321), Gott sei Dank (329), Uncle Jacques (317), You do not want to take the lesson (340), Hough, koonna (346), I do not have the paint (317)?

A PICTURE OR SOUND OR FEELING

1. Look up the following and note which phrase gives a picture, a sound, a feeling:

Like a decoration on a frosted Christmas cake (309);

Twinkled the lights of the town (309);

Canted over the grass (348);

The white violets with the purple throats (304);

In the warmth of the September day (331).

2. Find picturesque expressions on these pages:

331 glared like.....

304 its.....eyes

306 these.....flowers

319 with grass that was.....

COMPREHENSION EXERCISES

Finding Main Idea and Details

Throughout history, men have adopted flowers as their emblems in peace and war. Three very old emblems are England's rose, Scotland's thistle, and Ireland's shamrock. Compared to these, the emblems of the Canadian provinces are latecomers. Nova Scotia was the first province to adopt an emblem, the trailing arbutus, in 1901. Another name for the arbutus is mayflower. The last province to choose an emblem was British Columbia. It chose the dogwood in 1956. One province still has no official emblem. Quebec has chosen the fleur-de-lis but it has not yet been accepted by the Canadian government. Sometimes Quebec's emblem is called an iris. These native wild flowers make beautiful emblems.

1. Choose a title for this paragraph.
2. List the emblems mentioned and the country or province each emblem represents.
3. Which province was the first to have an emblem?
4. Which province was the last to have an emblem?
5. Which province has an emblem not yet approved by the government?
6. Find two three-syllable words.

7. Find five compound words.
8. What word has a suffix *ment*?
9. For what word is this the phonetic respelling: ɔf'ish'āl?
10. What phrase helps to explain the meaning of the word in #9?

Finding Details

Present a quiz on "The Flowers of Canada" (p. 303).

1. Which flower is the earliest?
2. Which one belongs to a family of 16?
3. Which one is called a royal flower?
4. Which one is supposed to waken a robin?
5. Which one looks like a star?
6. Which one is the brightest?
7. Which one was planted by the early settlers and became wild?
8. Which one is a flowering tree?
9. Which one traps insects?
10. Which one is a wild orchid?

Finding Information in the Text

1. Select ten people from your Reader stories and make a quiz asking your reading group in which stories they could read about them. Call it—"Who Is Who?"

2. Select ten sayings from your Reader and make a quiz asking your reading groups who the speakers were. Call it—"Who Said This?"

Organization and Judgment

1. List the stories of Unit 8. Write beside each the provincial setting.
2. Write the pages of three selections in your reader which belong to the following groups: Talking Animals; Fun Stories; Other Days; Story Poems; Pretty Picture Poems; Fanciful Stories.
3. Choose one story from which you gained factual information.
4. Which is your favourite story? Any special reason?

MY POETRY BOOK

INVITATION

If you could hear the music of talking
In words that go skipping, floating or walking,
Listen to a poem.

If you would travel the Milky Way,
Take a gay trip abroad or know what birds say,
Read a poem.

If you would keep a treasury in your mind
And a golden key to beauty find,
Remember a poem.

Marion Cross

Though outlines for teaching the poems are included in this section, it should be remembered that the secret of teaching poetry is the teacher's love of it and her ability to stimulate that love in her pupils. Hence the "cold method" is not important but the teacher's personality, her enthusiasm, her dramatic, sparkling or sympathetic voice is essential.

The poems in *My Poetry Book* are to be taught, but the study must not be so detailed that the appreciation is killed. Many additional poems should be read by the teacher with little or no comment. In the table of contents of the poetry section (pp. *viii* and *ix* of the Reader) figures indicate the unit with which each group of poems may be taught. For example, the five poems after the Arabic 1 may be taught with the prose selections of *The Bridge to Wonderland*. Many teachers may, however, wish to group the poetry for teaching, because of the special problems it presents. The arrangement of poetry in *Over the Bridge* will greatly assist in this approach.

Wherever possible, use suitable filmstrips, slides and pictures. Filmstrip reference: "Literature for Children," Grade I-VI (Eye Gate).

SKILLS FOR EMPHASIS: APPRECIATION

1. Enjoyment of humour, excitement, descriptive words, fine writing, etc.
2. Discrimination between reality and fancy.
3. Identifying factors which make the selection appealing.
4. Creating a desire to commit to memory or to emulate, or to continue wider reading.

Each teacher may wish to plan her own method. The outlines that follow are merely suggestive and quite optional. The plans for Units 1 and 2 are in more detail than the plans for Units 3 to 8. These plans are either abridged or merely notes to the teacher.

The Rock-a-By Lady

Note to the Teacher

Eugene Field (1850-1895): "Gene loved fairies and gnomes and spells," wrote Hildegard Field Hawthorne. She could truthfully have said he was much loved by his friends. In his beautifully neat and very small script, he wrote much in his journalistic career. In his verse-making for children he excelled in beautiful lullabies. Lincoln Park, Chicago, has a statue to his memory, paid for by children who gave their pennies to pay tribute to their writer-friend.

READINESS

Background of Experience

Have you ever had to put a younger brother or sister to bed? Have you watched the child getting sleepier and sleepier? Here is a story poem which would be just right for saying or thinking at such a time.

Development of New Vocabulary and Concepts

The word *fleet* might be taught before the lesson.

Pupil-Purposes for Reading

Who is the Rock-a-By Lady? How is she kind to sleepy children?

GUIDING THE READING

First Reading

Teacher reads the poem to the class in an exciting, comforting voice. Questions are answered. Comments are encouraged.

Study

COMPREHENSION AND INTERPRETATION / Illustrations are examined. What are the poppies the Rock-a-By Lady wears? List all the dreams the poppies bring. Where do the fairies go? Will the little child fall asleep? Why? Discuss. Which poem, "Marco Comes Late" or "Rock-a-By Lady," do you like better?

PURPOSEFUL REREADING / Which are your favourite lines? The prettiest parts? Pretend you are a mother or dad and practise reading this poem as you would read it to your sleepy child. How would you read it? (With humour and affection, etc.)

ENRICHING THE READING

CREATIVE ACTIVITIES / Draw a picture of a happy dream.

STUDY ACTIVITIES / Ask the pupils to find other lullaby and fairy poems, e.g.:

"A Fairy Went A-Marketing," "The Fairy Taylor," Rose Fyleman, "The Light-Hearted Fairy," Unknown, *Modern Verse for Little Children* ed. M. Williams (Oxford, 1939), "Fairies," Rose Fyleman (Methuen & Co.).

FURTHER READING / Workbook—"Finding the Main Idea," page 16.
(This is a story about a fairy and a frog.)

MUSIC AND VISUAL AIDS / Ask children to bring some records of
lullabies.

Songs: "Star Child," page 56 *High Road of Song—Elementary* (Gage)

"Little Elf," page 80-81, *High Road of Song—Elementary* (Gage)

"The Fairy Piper," page 2, *High Road of Song—Elementary* (Gage)

"Fairies in Canada," page 128, *Canadian Singer*

"Sandman," page 162, *Canadian Singer*.

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The Duck and the Kangaroo

Note to the Teacher

Edward Lear (1812-1888): One day the Earl of Derby noticed that his grandchildren always disappeared as soon as dinner was over. The explanation was, "It is so much more interesting downstairs. That young fellow who is drawing birds for you in the steward's room is such good company." No wonder, for Lear called himself "Derry-down-Derry who loved to see little folks merry."

The young fellow was Edward Lear, employed by the Earl to make some drawings for him, spending his leisure time making up funny verses and illustrations to amuse the earl's grandchildren. Years later, these and others of the same set were published as *The Book of Nonsense*, and *More Nonsense* which are just as funny to the children of today.

Lear was the youngest of 21 children. Left an orphan, he began to work at 15 years old, earning his living by his drawing. For a time he taught drawing; Queen Victoria was one of his pupils.

READINESS

Background of Experience

This is another far-fetched story poem but not so much of a tall tale as "Marco Comes Late" or "You are Old, Father William," already read in class.

Comment briefly on these. Study and enjoy the illustration.

Development of New Vocabulary and Concepts

Are you ever bored? How do you feel? Which animal, the duck or the kangaroo, is likely to be *bored*? Why? The meaning of the word *balance* can be derived from the story context or taught here. Explain that the Dee is a river in Scotland.

Pupil-Purposes for Reading

What does the duck ask the kangaroo to do for her?

In what kind of mood was the duck at first? At the end?

GUIDING THE READING

First Reading

With the pupils' books closed, the teacher reads the poem (with enjoyment) to the class. Answers to the problem questions are discussed. Pupils comment on the poem.

Study

COMPREHENSION AND INTERPRETATION / Where did the duck live? Describe the trip she planned. Why did the kangaroo agree? Why did the duck have to sit at the end of the kangaroo's tail? How far did they travel? Children discuss whether they would rather be ducks or kangaroos. Discuss pupils' opinions of the poem. Which is their favourite poem so far? Why? (Take votes.)

PURPOSEFUL REREADING / Practise the parts: 1. duck, 2. kangaroo. Present poem to the class.

ENRICHING THE READING

CREATIVE ACTIVITIES / Describe another trip on which the kangaroo might take the duck.

STUDY ACTIVITIES / A committee finds more Edward Lear poems and prepares them for the class, or asks the teacher to read them to the class.

Further reading: "The Owl and the Pussy Cat," Edward Lear.

PAGE 365

First Aid

READINESS

We are in fairyland and a fairy is in trouble. Review the poem, "Grey and White," (Workbook p. 15). Ask who helped the fairy who had fallen into the hole. Discuss their opinion of the common grey rabbit.

During the preliminary discussion use such words as: weary, moaning, gnat, nettle, muffled. Write *gnat* on the board and explain silent *g*.

Pupil-purposes for reading might be a comparison of the two poems, "First Aid" and "Grey and White." Read to find out: Who gave the fairy first aid? Who paid no attention to the injured fairy?

GUIDING THE READING

First Reading

The teacher reads the poem, the pupils' books closed. The questions are answered.

Study

COMPREHENSION AND INTERPRETATION / Discuss the poem by asking

such questions as: Why was the cry muffled? Where did the spider take the fairy? What was his shining strand? Who was the nurse? When could the fairy go home? Where was her home? Which are your favourite lines? Why? Encourage pupils comment.

PURPOSEFUL REREADING / Practise the lines of the narrator or the spider.

Let two good readers read the poem (in parts) to the class.

ENRICHING THE READING

A feeling of appreciation is usually sufficient.

1. A committee of pupils might look for more fairy poems. Good readers or the teacher could read these to the class. Here are some suggested anthologies:

Fairies and Chimneys, Rose Fyleman

Here We Come A-Piping, Rose Fyleman

Time for Poetry, M. H. Arbuthnot

Fairies, Rose Fyleman

2. Sing a song about fairies, e.g., "The Fairy Piper" *Highroad of Songs*, Book I (Gage).

3. In the Workbook, page 15 there is an exercise on rhyming words in a poem "Grey and White," which can be done before the lesson.

PAGE 366

The Wonderful Fishing of Peterkin Spray

READINESS

Brief discussion of former poems taught. The title is read and the illustrations examined. What kind of poem do you expect this one to be, a fairy poem or an adventure poem? I wonder if it will be your favourite. Discuss the heavens and present these words and concepts: Dipper, Milky Way, Mars, eclipse. Discuss a boat trip and explain such words as *cargo*, *embarked*.

Talk about a store-keeper and teach *wares*. Comment on Peterkin Spray's name and write on chalkboard for ease in pronouncing.

What do you think of the choice of name—Peterkin Spray? I wonder where this fishing took place. Let's find out what Peterkin's problem was and how he solved it.

GUIDING THE READING

First Reading

With pupils' books closed, the teacher reads the poem and questions are answered.

Study

COMPREHENSION AND INTERPRETATION / Verse 1. What kind of

fisherman was Peterkin Spray? What was his first disappointment? What was the reason for the Sun's refusal?

Verse 2. Treat similarly.

Verse 3. How did Peterkin feel toward Mars? How did Mars disappoint him? Find proof that Mars was making fun of Peterkin Spray.

Verse 4. How did Peterkin feel after he left Mars?

Verse 5. What was his solution? Now, how did he feel?

How did you like this poem? Give reasons.

PURPOSEFUL REREADING / Practise these parts: Peterkin Spray, Mr. Sun, Moon-man, Mars, and a narrator. Present to the class.

ENRICHING THE READING

Find other poems by Isabel Ecclestone Mackay and ask your teacher to read one or two.

PAGE 368

The Duel

READINESS

This fanciful poem concludes the children's trip through wonderland. Discuss which story has been their favourite. Today they are to vote on their favourite poem.

Discuss the title and arouse interest in the poem. If possible have samples of material similar to calico and a piece of gingham to explain *calico* and *gingham*. Develop meaning of *wallowed* and *exaggerate*.

Poem context will assist in getting the meaning of *littered* and *employing*.

Pupil-purposes for reading might be:

1. To find out what kind of duel was fought.
2. To find out who fought the duel.
3. To determine if the story is true.

GUIDING THE READING

First Reading

The teacher reads the poem to the class as if it were a true story told her by the old Dutch clock and Chinese plate. Books closed.

Discussion of answers to the questions above.

Study

With books open, describe the fight. How did the duel affect the Dutch clock, the Chinese plate? How does the poet try to convince us this is a "true" story? Discuss which parts were true, which parts, a tall tale.

Have oral re-reading by the pupils to tell the story and as a preparation for choral reading.

ENRICHING THE READING

1. Illustration of any part of the poem.
2. Review the consonants and consonant blends which will help in reading the poem (auditory discrimination).
3. Find other poems by Eugene Field, e.g., "The Sugar Plum Tree."
4. Choral reading.

CHORAL READING "THE DUEL"

In teaching the choral reading of any poem the first essential is interpretation. The child must see and understand the poem as a whole. In "The Duel" he must feel its fun and mysteriousness. He must be ready to share in its nonsense. The preparation and création of the right atmosphere requires thought and planning.

1. Arrange pupils according to their voices—in groups of light voices and dark voices. Rearrange groups until tones seem to blend well.

2. Choose about three very dark voices and place together in a group to give leadership to other voices. They will delight in practising "Bow-wow-wow."

3. Arrange light voices similarly—to take light parts. Have these practise "Me-ow."

4. Choose one pupil—self confident, matter of fact, with a clear, carrying voice—to give in solo the last two lines of the various stanzas.

In all speech work there cannot be too much emphasis on the production of good *vowel sounds*. Attend to posture, relaxation, correct use of vocal organs. In "The Duel" practise the sound *ow*—stress it—do not allow a twanging sound. Some pupils do not say *now* well. Have them listen and imitate the correct sound. Practise *bounce, bough, bow-wow*. Some attention to *oo* sound as in *true*. Practise *you, true*.

In this poem the *consonants* and *consonant blends* require most of the practice. Easy relaxation of all speech organs is necessary. The tongue, lips, jaws, and soft palate must be flexible. There are many "m's" and "l's" and these, if well produced, will give a very pleasing effect. Watch the initial and final consonants. Make them "crisp." Of course, in the finished work these consonants must not be over-emphasized.

Every teacher will have her own pattern to make this poem interesting. Here is one:

Stanza I—lines 1, 2 unison: said quickly, brightly, clearly.

line 3 unison: (difficult words) said in a serious, impressive manner.

line 4 unison: a solemn whisper (to be heard).

lines 5, 6 unison: building up in volume and speed to reach its climax in line 7. *Crescendo*.

line 7: "spat" crisp—emphatically.

lines 8, 9 solo: with confidence.

- Stanza II—line 1 dark voice: with spirit imitating dog.
 line 2 light voices: wailing tone imitating cat.
 lines 3-7 unison again: building up in speed and volume to
 a climax in 7. *Crescendo*.
 lines 8, 9 solo: trying to be convincing.
- Stanza III—line 1 light voices: wailing tone.
 line 2 solo: light voice—wailing tone.
 lines 3-6 unison: force and speeding up. *Crescendo*.
 line 7 unison: forceful—less speed.
 lines 8, 9 solo: concerned.
- Stanza IV—lines 1-4 unison: very solemn.
 lines 5, 6 (another 2nd solo voice).
 line 7 dark voices.
 lines 8, 9 1st solo voice or unison.

Friend or Foe?

Note to the Teacher

In this poem a dog is reasoning as to whether or not a stranger in his life may be his friend or his enemy. His decision is guided by how his master speaks to the stranger. The poem may be used to point out to the children that their dog, if properly treated, is trusting, loyal and anxious to please. The dog looks upon his master as always right. The dog's master has, then, a real responsibility to his dog.

Eleanor Farjeon (1881-): A delightfully Bohemian childhood was that of the four children of B. L. Farjeon, English novelist. The three boys and one girl "grew up" educationally, principally through regular attendance at the opera and theatre and by association with the literary and artistic guests in their home. Eleanor thrived on this and at seven began pounding out her own stories on her father's typewriter. Since then she has continued to write poems, stories, music and games.

READINESS

Have a discussion about dogs and the reasons why they wag their tails or growl. Ask pupils to explain how the dog knows what to do.

Develop the meaning of *foe*, *accept*, *snarl*, *foul* from the context.

Read title and examine illustration for pupil-purposes for reading.

GUIDING THE READING

Teacher reads and tells pupils to listen for questions and answers.

Compare the dog's behaviour when he meets his master's friend and when he meets his master's enemy.

Read the parts where the visitor may be a friend. Read the parts where the visitor may be a foe.

Practise reading the last line in a pleading voice showing the dog's anxiety to please.

ENRICHING THE READING

There is a Workbook exercise on page 36 for the superior readers. The skill is making conclusions.

Suggest that pupils make a collection of pictures and other poems about dogs.

PAGE 371

Puppy and I

Note to the Teacher

This simple conversational poem shows the little child's fondness and preference for a puppy as a playmate and his disinterest in the practical necessity of getting a supply of food.

Alan Alexander Milne (1882-1956): This English writer, born in London, wrote his first book for children, *When We Were Very Young*, when his own son, Christopher Robin, was three. This book and the three that followed proved immensely popular with both old and young.

READINESS

Have a discussion about the pupils' younger brothers or sisters or friends: how they liked to talk, how they liked to pretend, how they liked to play, what they liked for pets.

Have a brief discussion about grain—wheat, barley, oats—and hay, including their uses as food.

A suggested purpose for reading the poem might be: Why did the poet select "Puppy and I" for the title of this poem?

GUIDING THE READING

First reading—oral—by the teacher.

Comprehension and interpretation through such questions as: What name would you like to give to the youngster? Whom did he meet? What did he ask them? (Quote.) What did they reply? (Quote.) Why did he refuse to go with the first four? Why did he choose the puppy for his companion?

Purposeful rereading of the poem in parts: boy, man, horse, woman, rabbits, puppy.

ENRICHING THE READING

1. Illustrate as for a "comic" strip in five parts.
2. Continue collection of poems about dogs and other pets. Prepare to read one to the class.
3. Ask pupils to discuss which of the three dog poems is their favourite and to give reasons. (pp. 50, 370, 371.)

An Indian Lullaby

Note to the Teacher

This little poem could follow a study of the poem "Indian Children." It will add another picture to the pupils' collection of *Then* and *Now* pictures. As the title states, it is a lullaby for an Indian child.

READINESS

Ask some pupils to name any lullabies they have heard at home or learned at school. Someone may mention "The Rock-a-By Lady."

What is the purpose of a lullaby?

Use the chalkboard to enable recognition of the words: lullaby, lullabies, papoose, chorus.

Ask: Where are our babies when we sing lullabies to them? What sometimes helps to rock them to sleep? (cradle, rocking-chair, etc.)

GUIDING THE READING

Listen to this Indian lullaby. Where is the baby papoose? What is rocking him to sleep? Who are singing the lullaby to him?

Teacher reads the poem to the class. The pupils answer the questions and then open their books. Read the line that gives the colour of the baby's eyes; the line that tells where the baby is. Find three places where the singers are mentioned. Who are coming to see if the papoose is asleep? How do you know no harm will come to the baby? One or two good readers will reread the whole poem to the class as if reading to a sleepy child.

ENRICHING THE READING

Pupils might like to illustrate this poem or to memorize it or to compose a tune for it.

Further reading: "Hiawatha" by Longfellow.

A Song of Thankfulness

This poem, which is also a hymn, may be taught as a follow-up of "The First Thanksgiving" or in Unit 7 in connection with the beauty of music. The tune illustrates clearly the rise and fall of music as indicated in Stevenson's poem "Music," page 361.

Ask the pupils to enumerate the many things for which they would like to thank God. "Now listen to the things the poet mentions in this song."

The teacher reads the poem as if it were a prayer. The pupils might visualize four scenes: in the playground, at home, in the garden, at church. List the things for which the poet thanks God.

Interesting words are: treasures and pleasures; sunlight, moonlight and starlight; goodness, kindness, gentleness, thankfulness. "What makes them interesting?"

"How do we show that we adore our heavenly Father?" (Verse four.) Have a simple discussion of the whole poem.

This is a poem to remember either by saying it or singing it.

One or two pupils read the poem as a prayer. The class discusses how it could be read chorally, e.g., one pupil reads the first two lines of each verse and the class reads the remainder.

The music may be found in: *The High Road of Song, Book I* (Gage).

Pupils could look for other thanksgiving verses and hymns. A few might like to write original verses.

PAGE 375

A Psalm of Praise

Again, this is a selection that may be taught on many occasions—in connection with "The First Thanksgiving," with Unit 7, or as part of any worship service at school, home or church. It is a favourite thanksgiving psalm, one to be remembered. Each teacher will prefer to teach it in her own way.

Interesting words are: psalm, joyful, gladness, thanksgiving, thankful, presence, gates, courts, endureth, generations. "What makes them interesting?"

There are five verses. Verses two and four are frequently used in church services as a call to worship. See Psalm 100 in the Bible.

PAGE 376

The Wind

Robert Louis Stevenson (1850-1894): This frail Scottish lad knew what it was to spend long periods in "The Land of the Counterpane." He did, however, manage to attend university. Because of ill health he could hold no position for any length of time. Fortunately he discovered writing was his life work. In search of health, he travelled extensively in France and the U.S.A., finally settling in Samoa. To the

natives he was beloved Tusitala, teller of tales such as *Kidnapped* and *Treasure Island* which he wrote for his stepson, Lloyd Osborne. When he died, the native Samoans, out of love and respect blazed a trail from his cottage to the sea, called to this day "The Road of the Loving Heart."

"Listen to a poem." This is a poem to be heard, A child is talking to the wind. What did he see? What did he feel? What did he hear? What does he think the wind is? What is the wind in reality?

The teacher leads the class in a discussion of the illustration and of experiences the pupils have had with the wind, and the things the wind does for people. Books are closed and the teacher reads the poem for the children to hear, picture and enjoy. Simple discussion follows.

The pupils can plan choral reading of the poem, e.g., four pupils, one line each, followed by the class reading the refrain for each verse. Or the first four lines can be read by one pupil and the refrain by the class.

Suggest that the pupils make a collection of seasonal poems which they might share with other classes, such as the following poems.

JOLLY MARCH WIND

Jolly March Wind
Blows in the street,
The street that was
So quiet and neat,
Each iron gate
Standing so still
Curtain hung straight
At each window-sill.

But now—
The dust is whirling!
Gates are banging!
Curtains are hanging

All anyhow!
Prim Miss Muffin
Is pantin' and puffin'
Her petticoat's tossed
And her hair-ribbon lost!
Old Mr. Wrangle
Is cutting a caper
After his paper
An absolute wreck,
With his scarf in a tangle
All 'round his neck!

But Jimmy and Jenny
Scream with delight,
As hither
And thither
Just like a kite,
Tumbled,
And rumped,
Untidy,
Unpinned,
They're blown home to dinner
By Jolly March Wind!

Eleanor Farjeon

RAIN

A raindrop slid on a window-pane.
"This is exciting," said he.
Another curled up in a dusty lane,
He was sure he'd be smothered,
dear me!
A third fell into a river.
He went with his friends to the sea—
But the last is caught in a cobweb
And shines for you and me.

Marion I. Hood.

Skating

This is another poem to hear, picture and enjoy. This poem may be taught with the story "Elin of Finland Street," or at any time during the skating season.

"Do you like skating? In this poem a girl or boy has difficulty with skating, but Mary is a beautiful skater."

Interesting words are: wary, grit, grate, gliding, skimming, gleam, twirl, breathless, frozen, rush, skirting, swerving, loop, poplar.

Read the poem to the class. "How do we know Mary is a beautiful skater? Can you see her skating?"

Simple discussion by the class. "Which picture of Mary's skating did you like the best? Where does Mary skate? How do you know?"

Individual pupils may enjoy reading the whole poem orally. Or several pupils could read it line by line. Let the class suggest a plan. There must be no break in the rhythm from pupil to pupil. Here is one arrangement: lines 1-3; lines 4-6; lines 7, 8; lines 9-12; lines 13-16; lines 17, 18; lines 19, 20; lines 21-24; lines 25, 26; lines 27, 28; lines 29-36.

As a follow-up have pupils find other winter poems, e.g., "White Fields" by James Stephens (Brett-Macmillan).

Jack-in-the-Pulpit

This poem can be taught in the spring with such selections as those on pages 145, 151, 156, 169.

This is a poem to be read. It is a story of what four children saw in the woods. Bring out the euphony of the words, the imagery, the suspense, the quietness, the element of humour or wonder. Talk about a trip to the woods in the spring. Show a picture of a Jack-in-the-Pulpit. Use the illustration in the Reader or sketch one on the chalkboard.

Interesting words are: pulpit, trail, sprawling, clasped, applause, peculiar. Develop meaning from the pupils of the phrase *ring of trees*.

Pupils read the poem silently to find out about the children's walk in the woods.

Some suggested questions for discussion are: How did the children enter the woods? What did they find hidden among the bushes? Why did they lie quietly? Why did they listen? How do they think Jack talks? Why did the boys think Jack-in-the-Pulpit must use peculiar speech? Describe the pictures in the poem.

Reread orally to show the various pictures and to tell the story.

As a follow-up activity an expedition to a nearby woods to hunt for Jack-in-the-Pulpits would be appropriate.

Hunt for other poems about spring flowers and plants.

PAGE 380

Wake-up Song

This is a poem called a song, written to be heard. Teach it early in the month of June. "Golden Head and Brownie are asleep. Who is urging them to wake up? Why should they get up? Where do you think they live?"

Interesting words are: coverlet, rowan-tree, bobolinks.

Listen to the poem. (Teacher reads.)

Discuss the pictures in the poem. Describe the place. "What things might they have to do on the first day of June?"

Pupils reread to coax a sleepy-head to awaken. Have two children, blonde and brunette, pretend to be asleep while the poem is read.

Look for pictures which would illustrate the garden, the fields, birds, woods.

Sir Charles G. D. Roberts (1860-1944): "Poet Laureate of the animal world," was the title, in addition to knighthood, bestowed upon Roberts, who, all his life, was a keen student of men and affairs and nature. His father, Rector of Fredericton and Canon of Christ Church Cathedral, encouraged his willing son to pursue learning at Fredericton Collegiate School and the University of New Brunswick, where honours came easily and sat lightly. Always a lover of the out-of-doors, Roberts wrote stories and poems that are a treasured national heritage and which made him known as the Dean of Canadian Literature. During the First Great War he rose to the rank of major with the Legion of Frontiersmen. From 1925 until his death he lived in Toronto.

PAGE 380

The Woodpecker's Breakfast

This poem is a conversation between a boy and a woodpecker and can be used as an introduction to a science lesson on the woodpecker.

An interesting word is: scene.

Read silently to practise for choral reading. Why did the boy cry out, "Well done!?" What is the meaning of the title?

The Green Grass Growing All Around

Teach this poem in the spring. This old folk rhyme is a poem to be heard, remembered and enjoyed. It is an accumulative picture. Read it to the class and let them plan arrangements for choral reading. Some arrangement is as follows:

- Verse one: lines 1-3 solo
lines 4, 5, chorus
- Verse two: lines 1-3 new reader
line 4 solo reader of verse one
lines 5, 6, chorus
- Verse three: lines 1-3 new reader
line 4 verse two solo reader
line 5 verse one solo reader
lines 6, 7 chorus
- Verse four: line 1-3 new reader
line 4, verse three solo reader
line 5, verse two solo reader
line 6, verse one solo reader
lines 7, 8 chorus

Similarly, verse five will have five readers and the chorus.

See the Workbook, page 61, for a Unit 4 review exercise on listing and location of information.

Suggest that pupils make a further collection of seasonal poetry for reading during the summer and autumn.

Book Houses Books Are Bridges When Mother Reads Aloud

Although these three poems have been selected to accompany the stories in Unit 5, Adventuring in Bookland, they may be used whenever the teacher wishes to arouse an interest in recreational reading. To make the best use of these poems, the teacher should have a knowledge of children's literature suitable for the grade, should be personally acquainted with the books and should love them.

The understanding of these poems involves the skills, *use of imagination* and comprehension of *figurative language*. Some methods of sharing and enjoying poetry are as follows:

1. Connect a poem with a known picture, character or poet.
2. Illustrate the poem.
3. Find illustrations for the poem.
4. Make a booklet of favourite poems.
5. Create original poems. Have a rhyme book.

BOOK HOUSES / The author, as the title indicates, likens a book to a house and its chapters to the rooms in the house. The continual mystery is concerning the occupants—are they pirates, fairies, dull folk, friends? Ask the pupils to discuss their favourite books and tell which of them contain friends and interesting people. Read selections from a suitable favourite book of your own to see if the pupils would like to visit your Book House.

BOOKS ARE BRIDGES / This poem will require a little more explanation as the metaphor is more difficult. Here the book is a bridge leading us from our own world of reality to one of imagination. In this unreal world we can meet and live with Robin Hood, St. Joan of Arc, and the knights of chivalry. In this land of books we shall observe many difficulties that we have to face in real life and see them overcome in Bookland. We shall find many helpful hints that will aid us in our growth toward good citizenship.

Again, have the pupils discuss the books they have read which they might call “shining bridges.” Read selections from one of your favourites and observe the interest aroused. This period affords one of your special opportunities towards the child’s personal growth.

WHEN MOTHER READS ALOUD / Many mothers still read aloud to their children, but if this is not a familiar situation, have the pupils think of someone who has read or told them stories which they have enjoyed, perhaps a librarian, teacher or story-teller. Explain that “tell me a story” or “read me a story” has been a favourite custom handed down from generation to generation. Sometimes it is a father who is a story-teller and who makes up fascinating yarns. Occasionally some of these stories are published, as in the case of Lewis Carroll’s and A. A. Milne’s.

What favourite stories have the pupils heard?

In this poem we are transported to a land of history, real or imaginary, where we engage in battle, where we meet brave men, and beautiful women. What book might Mother have read that would tell such “stories”?

We are transported, also, to another country where there is a vast desert, or a wild jungle, or high mountains. "Can you suggest such books?"

"What books would Mother read aloud that would make us want to help others, to overcome wrongdoing, to be strong and truthful?"

The teacher, in each instance, should be prepared with her own examples. The usual procedure in teaching a poem is recommended, but teach these poems at opportune times, not one following the other.

Here is a list of one person's favourite books brought to mind after reading these three poems.

Peacock Pie by Walter De La Mare (Faber & Faber) has a section on fairies. Look in other anthologies for fairy poems.

Adventures with a Brownie by Mulock (Brett-Macmillan) friends.

The Moffats by Eleanor Estes (Harcourt) friends.

Otto of the Silver Hand by Howard Pyle (Scribner) chivalry.

The Little Duke by Charlotte Yonge (Brett-Macmillan) brave knights.

The Little Count of Normandy by Evaleen Stein (Farrar) brave knights.

Mighty Men by Eleanor Farjeon (Appleton) brave men.

Jungle Books by Rudyard Kipling (Macmillan of Canada) jungle.

The Lance of Kanana by French (Lothrop) to be read by teacher, about the desert's gleaming sand.

Some Merry Adventures of Robin Hood by Howard Pyle (Scribner).

Augustus Goes South by LeGrand (Bobbs Merrill) pirates.

Charlotte's Web by E. B. White (Harper) friends.

See Manual exercises for Unit 5 on library books and a play "Visitors from Bookland" on page 162.

Sitting Here Ring around the World

The purpose of these two poems chosen for Unit 6, Friends in Other Lands, is to transport the child to a different environment and there to meet friends who are not unlike himself and to see animals and plants very different from those at home.

SITTING HERE / This poem should appeal to all pupils, but especially to the day-dreamer. While sitting comfortably, and without any effort, a child can have very pleasant thoughts, especially about travelling in strange places. In imagination he can see polar bears, stretches of

ice, icebergs, dog sleds, Eskimos, or monkeys, elephants, and lions in the tropics. There is no limit to where his thoughts can travel, nor what they can bring back to give him zest and enjoyment.

The teacher should be prepared to recommend some suitable books, on travel and child life in other lands. (See exercise in Workbook p. 82, Finding Main Ideas.)

Elizabeth Coatsworth (1893-): This Buffalo-born girl and Columbia University graduate has travelled widely in U.S.A., Mexico, Egypt and China. Now she lives with her writer-husband and two daughters on "Chimney Farm" in Maine. A graceful, skilled writer, she is a leader in children's literature and few writers have had so much poetry for children published as she has. She writes delightful stories of animals and "The Cat Who Went to Heaven" won her the Newberry prize in 1931.

RING AROUND THE WORLD / This poem gives a similar picture of a child visualizing countries all over the world, in every zone and in every kind of scenery, but in each place he visits he meets a child of his own age. He pictures all these children, many dressed very differently, hand in hand, in a ring around the world, all smiling, all his friends. Teach when the time is opportune to lead the pupil to read about other lands and peoples. Workbook exercise, page 83 Finding Main Ideas.

Annette Wynne (1885-): In *For Days and Days* and *All Through the Year* Miss Wynne has put many of the rhymes she has written for children ever since her own very young days. This Brooklyn girl at one time left a position on a newspaper to go to Alaska where she taught. She also learned the language of the Indians, and her Indian pupils' name for her meant "Good Luck." In time she left Alaska and taught in New York.

One person's favourite books:

The Polar Bear Twins, Jane Timpkins (Lippincott)

Panuck, Eskimo Sled Dog, Frederick Machetang (Scribner)

Munya, the Lion, Dorothy Martin (Oxford)

Kodru, the Monkey, E. Dalwallader Smith (Knopf)

The Monkey That Would Not Kill, Henry Drummond (Macmillan of Canada)

Mimff, H. J. Kaesar, (Oxford) France.

Mary Poppins, Pamela Travers (Harcourt) England.

The Doll Who Came Alive, Enys Tregarthen (Faber) England.

This Boy Cody, Leon Wilson (Watts) U.S.A.

Encourage pupils to find other poems on the same theme. There follows one useful for this unit or for a United Nations Day programme. Read to the class.

SOME CHILDREN ARE

Some children are brown
like newly baked bread,
some children are yellow
and some are red,
some children are white
and some almost blue.
Their colours are different—
the children like you!

Some children eat porridge
and some eat figs,
some children like ice-cream
and some roasted pigs!
Some eat raw fishes
and some Irish stew—
Their likings are different—
the children like you!

Some children say “yes”
and some say “oui”
some say “ja”
and some say “si,”
some children say “peep,”
and some say “booh—”
Their words may be different
the children like you!

Some children wear sweaters
and some rebozos,
some children wear furs
and some kimonos,

some children go naked
and wear only their queue.
Their clothes may be different—
the children like you!

Some children have houses
of stone in the streets,
some live in igloos,
and some live on fleets.
Some live in old strawhuts
and some in new—
Their homes may be different—
the children like you!

Some children are Finnish
and some from Japan,
some are Norwegian
and some from Sudan.
Oh yes, we have children
in valley, on pike.
Their countries are different—
the children alike!

Oh, if they could dance
and if they could play
altogether together
a wonderful day!
Some could come sailing
and some could just hike!
So much would be different—
the children alike!

Jo Tenjford
(of Oslo)

PAGES 388 and 389

UNIT 7

Song at Dusk The Magic Window The Rain She Has a Silver Broom

See Workbook exercise, page 93, “Alice in Music Land” for superior readers.

SONG AT DUSK / The poem if preferred may be taught with the selections in Unit 4.

Ask the pupils how they can tell that night is coming (1) indoors, (2) outdoors. "While I read this poem imagine you are in a field, near a woods or garden. Listen for the signs that night is coming. Close your eyes and pretend you see them." Encourage the pupils to describe these pictures. Ask them why this poem was chosen for A Treasure Room. Teach as a choral reading selection.

THE MAGIC WINDOW / Have the pupils explain why the window in the poem can be called a magic window. Have them describe the lovely pictures that can be seen through this window during the day and during the year. Certain pupils may wish to illustrate some of these pictures. Others might like to describe a picture they can see through a window at school or home.

THE RAIN SHE HAS A SILVER BROOM / This poem also, might be taught with the selections in *The Great Out-Of-Doors*. Here the pupil might pretend to be above the earth watching a beautiful woman wash the countryside with a broom made of rain. Have the pupils describe a country scene or a city scene before and after a shower of rain. "How are the differences described in this poem?" After the discussion ask the pupils to give reasons why this poem is included in A Treasure Room.

Pupils should be encouraged to continue quest for poems for their treasure chest. Poems for special days such as New Year's, Valentine, St. Patrick, Easter, Mother's Day, Father's Day, Dominion Day, Thanksgiving Day, Remembrance Day and Christmas would be suitable.

OUR SCHOOL CREED

UNISON: This is our school
Among all the schools,
in the wide earth
This is our school.

GIRLS: Let peace dwell here.

BOYS: Let the rooms be full of
contentment.

GIRLS: Let love abide here,
Love of one another,
Love of mankind,

Love of life itself,
And love of God.

BOYS: Let us remember
That many hands build a
house
So many hearts make a
school.

UNISON: Let each of us do his share
To keep this school
Clean, bright and happy.

Selected.

IT'S CHRISTMAS

1ST GROUP: Merry bells are ringing,
Boys and girls are singing,

2ND GROUP: Candle lights are glowing,
Winter winds are blowing.

3RD GROUP: Fairies are a-dancing,
Reindeer are a-prancing,
4TH GROUP: Christmas trees are gleaming,
Silver stars are beaming.
ALL: It's Christmas.

Grace Rowe.

PAGES 390-392

UNIT 8

The Tide Building a Skyscraper This Is My Father's World

The poem, "The Tide," may be taught with the story selections of either the east or west coast, the poem, "Building a Skyscraper," with the story selections of Ontario (about Kristli or Elin). "This Is My Father's World" has been chosen to complete the Reader.

THE TIDE / This is a picture poem with a maritime setting. The mysteriousness of the tide, as seen through children's eyes, should be stressed. Only the simplest of explanations of tides should be given.

Here, Tide is a person whose footsteps can be heard. Explain *footprints of the sea*.

Where are the children? What can they see? What do they know? Read the poem to the class and follow with simple discussion.

Further reading: "A Sea-Song from the Shore," James Whitcomb Riley.

BUILDING A SKYSCRAPER / Discuss with the pupils any building they have seen in process of being built. Have them describe the steps. Who has seen a skyscraper? What does the word *skyscraper* mean? What is so fascinating about a skyscraper? Why do they build them? Where do they build them? What is the highest one you have seen? Show pictures of skyscrapers.

Here is a description in poetry about building a skyscraper. Who is doing the talking?

Simple discussion of the poem. Develop meaning of: a swarm of workmen, like busy bees, like Jacob's ladder. Discuss the illustration.

James S. Tippet (1885-): Down on a Missouri farm the lad, James Tippet, developed his powers of observation and learned to enjoy the activities, animals and workers associated with farm life. As a member of the teaching profession, he has had wide experience. His interest in children in the classroom led to his writing for children outside the classroom.

THIS IS MY FATHER'S WORLD / This poem is a suitable one with which to close the Reader. The pupils have been reading selections and seeing pictures of places and people all over the world. The comforting thought is that we all have the same heavenly Father and that this is His world.

This selection can be taught if preferred with the selections of Unit 4, The Great Out-Of-Doors, or with Unit 6, Friends in Other Lands. In fact it can be used at any opportune time.

In mentioning *Music of the spheres*, the writer is referring to the old idea that as the stars are rotating in the heavens they are making music. The meaning of *wrought* can be developed from the context.

The pupils will appreciate the poem more if afterwards they sing it as a hymn.

Pupils may be asked to bring other verses or hymns on the same theme.

1. Have we not all one father?
Has not one God created us?
Malachi 2: 10 The Bible.

2. All the little children
Wherever they may be
In this land of sunshine
Or far across the sea
Have a loving Father
Who with tender care,
Watches o'er the children,
Here and everywhere.

K. Kerrill.

ALL AROUND THE WORLD

3. I wonder
what the boys and girls in China think
when they awake and see the sun;
Or what they think in India
when the stars and moon come out.
I wonder
do they feel the same as I?
do they feel how big God is that he could
make the universe and all of us besides?
I wonder
if they feel the same so far away,
if they know that God is Father of us all;
that in His world we each may find a place,
to help each other as we work!

(From *Thoughts of God for Boys and Girls* 1946)

Teachers' Reference Materials

Informal Testing of Word Recognition

Do your pupils need help in using context clues?

Copy a sentence or two from the Reader, omitting certain words. Make a dash for each missing letter. See if the pupil can guess the missing words, e.g. Kattor was a y---- tiger. He had a beautiful coat of y----- striped with b----. He sharpened his ----- on a great tall ----.

This type of exercise can be increased in difficulty.

Do your pupils need help in phonetic analysis?

SHORT VOWEL SOUNDS

1. Write these key words on the board:

1: ä cat	2: ě met	3: ĭ pin	4: ǒ not	5: ů cut
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Read the following words to the class. Tell pupils to write the key word number according to the vowel sounds:

black, some, spring, hand, doll, plump, plaid, belt, said, lost, friend, went, meant, ox, built, duck, swift, spread, tracks, brush.

2. Dictate the italicized words for spelling.
3. Later write all the words on the board for recognition.

LONG VOWEL SOUNDS

1. Write these key words on the board:

1: ā cake	2: ē me	3: ī ice	4: ō note	5: ū use	6: ǒ look	7: ȯ moon
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2. Read (dictate) the following words and have pupils write the key number of the vowel sound:
games, gold, these, cute, kind, book, pails, crow, leaf, new, shy, moon, grey, screen, book, might, you, proof.
3. Dictate for spelling.
4. Write on board for checking and recognition.

DIPHTHONGS

1. Write the following key on the board:

1: â care

2: ä car

3: û fur

4: oi oil

5: ou out

2. Read (dictate) the following words and have pupils write the key number of diphthongs. Later use for spelling:
air, coil, stare, shout, where, march, word, hard, first, toy, pouch.
3. Write on the board for checking and recognition.

CONSONANTS

1. Ask pupils to write the initial consonants of the following words.
Dictate: go, jam, yet, say, zero, farm, city, come, gem, kind.
Have pupils give other examples.
2. Write the initial consonant digraphs or blends of the following words.
Dictate: shape, church, white, thin, black, bright, please, prowl, scream, splash, struck, quick, squint, swept.
3. Use these words (1 and 2) for spelling.
4. Have pupils give other examples.

Do your pupils need help in structural analysis?

1. Divide these compound words into simple words: milkweed, mushroom, nearby, doorway.
2. Underline the root words in the following. Name the prefixes and suffixes: subway, unable, remove, midnight, protect, mistake, prepare, restless, kindness, strengthen, careful, uncomfortable.
3. How many words can you make from these root words? *appear, turn, port.*
4. Divide these words into syllables: bugle, tidings, moment, medal, money, finish, bragging, concert, cradle, rewarded.

Do your pupils need help in dictionary usage?

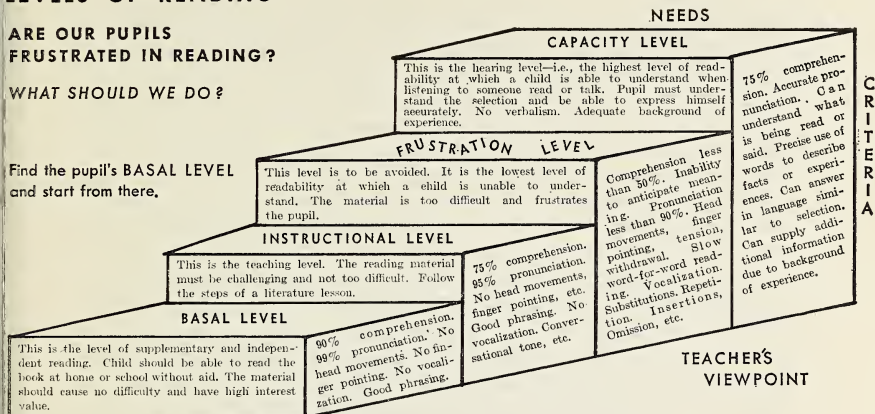
1. Do they know the names of the letters?
Do they know the order of the alphabet?
Write on the board: 1 A-G; 2 H-L; 3 M-R; 4 S-Z.
In which part of the alphabet 1, 2, 3, 4, would you find:
T, D, K, U, Q, O?
Which letters come before and after: C, J, P, U?
Arrange these words in alphabetical order:
yoke, pioneer, eucalyptus, favourite.
Arrange these words in alphabetical order:
conquer, cubit, comrade, curious, cluster, control.
2. Use your dictionary to find the number of syllables, pronunciation and meanings of the italicized words in this sentence:
Are you *content* with the table of *contents*?

LEVELS OF READING

ARE OUR PUPILS
FRUSTRATED IN READING?

WHAT SHOULD WE DO?

Find the pupil's **BASAL LEVEL**
and start from there.



Reading Levels

In order to help a child in his reading needs there are four basic types of information which we should know about him. These are called reading levels and are as follows:

1. **THE BASAL LEVEL** is the highest level at which the pupil can read independently with full understanding and freedom from mechanical difficulties. This is the level of supplementary and independent reading. The child should be able to read the book at home or school without aid. The material should cause no difficulty and should have high interest value. This is the recreational level. Some of the standards of the basal level are 90% comprehension, 99% pronunciation, freedom from tension, no vocalization, and efficient oral and silent reading.

2. **THE INSTRUCTIONAL LEVEL** is the level at which a child can be taught with 75% understanding. He can pronounce 95% of the running words, has freedom from tension and vocalization, and high standards of silent and oral reading. (See diagram.) This is the teaching level. Remember that a pupil unable to read material of a given grade can probably read easily material of a lower grade. It is our responsibility to find his instructional level and to teach him at that level.

3. **THE FRUSTRATION LEVEL** is the lowest level of readability at which a child is unable to understand. The material is too difficult and frustrates the pupil. He will be unable to understand 50% of the lesson, cannot anticipate meanings, can pronounce less than 90% of the words. This level is to be avoided.

4. THE CAPACITY OR HEARING COMPREHENSION LEVEL is the highest level of readability at which a child is able to understand when listening to someone read or talk. The pupil must understand the selection and be able to express himself accurately. There is no verbalism. The pupil has 75% comprehension, accurate pronunciation, precise use of language and can supply additional information. This is the hearing level and is being used whenever the pupil hears a story read or told, whenever he listens to radio programmes, movies or telecasts. It is, probably, an indication of capacity or intelligence. It is sometimes called the achievement level and by comparison with the instructional level shows the amount of retardation.

How is a teacher to determine these levels? Daily through personal observation in free reading and teaching periods she can estimate the four levels. She can see what book Johnny is reading for pleasure, can note his oral or written response in instructional reading periods, note his frowning and other evidences of discomfort when he is frustrated, size up his capacity when listening to a radio story. These observations will give her a rough estimate of the pupil's reading levels.

Individual Informal Reading Tests

Informal individual tests, teacher devised and based on a series of basal readers, can be used to appraise oral and silent reading abilities and needs. Two selections from the reader are chosen approximately of the same difficulty and place in the reader. Five to ten varied questions on the selections are drafted and typed on cards for the teacher. The pupil is given a copy of the selection or the reader. Rapport should be obtained before the test is administered and the purpose of the test is explained to the pupil. There follows a sample test from *Over the Bridge*.

The examiner motivates the pupil to read the selection. Because this is a test, the pupil is asked to *read orally at sight* first. He reads to find the answer to a general motive question and while he is reading the examiner records symptoms of reading difficulty, e.g., word for word reading, inaccuracies, tension, finger pointing. The pupil then closes his book while the examiner asks the questions and records the number of marks.

The silent reading selection is motivated similarly, and the pupil is asked to read it *silently* to find the answer to a problem question. Again a record is kept of symptoms shown. The book is closed, questions given and comprehension mark obtained.

If the comprehension is more than 90% and the mechanical errors less than 1%, the pupil has been reading at his *basal level*. If the comprehension is more than 75% and the mechanical errors less than

5%, the pupil has been reading at his *instructional level*. If the mechanical difficulties are greater than 10% and the comprehension less than 50%, the pupil has been reading at his *frustration level*. If the selection is read to the pupil and his comprehension is more than 75%, and the answers given are in language as difficult as that in the selection, the pupil has been listening at his *capacity level*.

An informal reading inventory is of value to the classroom teacher for analyzing her pupils' needs and for grouping purposes. Frequently she can use part of her reading lesson as an inventory.

Oral Reading Test

(Fourth Reader Level)

MOTIVATION / Do you like the stories about children of Mexico? Look at the illustration on page 237 of the Reader, *Over the Bridge*, for a picture of Marcos as he travels through the mountains. Let's read to find out where he is going. Read aloud the first three paragraphs of the story starting on page 237. (185 words.)

COMPREHENSION CHECK QUESTIONS (book closed):

1. At what time of day did Marcos start on his trip?
2. What kind of bed did he sleep on?
3. What is meant by woven palm?
4. Where was Marcos going?
5. Why was he stiff when he rose?
6. What was the first thing he did?
7. What did he do with his mat and rain cape?
8. What does "murmur" mean?
9. Why didn't he awaken his parents?
10. What is a trail?

Silent Reading Test

(Fourth Reader Level)

MOTIVATION / I wonder how Marcos felt when he saw the swinging bridge. Read two paragraphs on page 241 to find out. (156 words.)

COMPREHENSION CHECK QUESTIONS (book closed):

1. Explain why the boy's eyes "shone wide."
2. What is another word for canyon?
3. Why did the river look like a thread of blue yarn?
4. Of what was the bridge made?
5. Where did the swinging bridge stretch?
6. What did it look like in the setting sun?
7. What is meant by a dream bridge?
8. Why does Marcos have to cross this bridge?
9. Give one reason why Marcos walked slowly toward the bridge?
10. How do we know that the bridge was quiet?

GROUP INFORMAL ORAL READING TEST CHART		NAMES OF GROUP MEMBERS									
Room.....	Date.....										
Group.....											
Reader.....											
Pages.....											
Pronunciation	10										
Accuracy	10										
Rhythm vs. Word by Word Reading Rate (slow, average, rapid)	10										
Conversational Tone	10										
Comprehension (3-5 questions)	10										
Total	50										
Note 1: I. Readiness (Motivation, non-phonetic vocabulary) II. Oral Reading; III. Comprehension Check: questions and discussion; IV. Follow-up Activities.											
GROUP INFORMAL SILENT READING TEST CHART		INITIALS OF GROUP MEMBERS									
Reader.....											
Pages.....	Date.....										
Eye Strain and Tension	10										
Vocalization and Lip Movement	10										
Finger Pointing	10										
Rate (slow, average, rapid)	10										
Comprehension (3-5 questions)	10										
Total	50										
Note 2: I. Readiness; II. Silent Reading; III. Comprehension Check; IV. Follow-up Activities.											

Accuracy means No substitutions, repetitions, insertions, omissions, reversals or neglect of punctuation.

Informal Group Testing

You may use a reading lesson occasionally for testing purposes. Select a story new to the group and divide it into sections (12-15 lines) of similar difficulty. (For example, if using "Wabun", p. 81, you might divide it into six parts for six pupils.) Choose another story for the remainder of the group to be used on another day.

Prepare the group reading test chart by writing on it the names of the group members, the pages of the Reader selection and date.

Teach the lesson according to the usual plan but remember for an oral reading test the first reading must be *oral*.

Prepare the class for the lesson by sharing background of experience, studying the illustrations, explaining non-phonetic words, if any, on the board and develop pupil-purposes for reading.

ORAL

Have the first pupil open his book and read the first section at sight to the other members of the group. He closes his reader, and the other pupils open their books and ask him questions. Record the number of pronunciation errors, the number of accuracy errors (one mark off for each inaccuracy in 100-word selection, one-half mark off in a 200-word selection), mark the rhythm, rate and conversational tone. Then join in the group discussion, asking additional questions. If the pupil cannot answer, ask another pupil. Use a variety of questions: vocabulary, factual and inferential (how? why?). Record the pupil's comprehension mark *and* total.

Have the pupil close his book; ask the second pupil to open his book and read the allotted section at sight to the group. Follow the same procedure when he is finished. Accuracy means no substitutions, no repetitions, no insertions, no omissions, no reversals, no neglect of punctuation. Be most exact in your recording. One quick way is to use a dot for each error and enter the mark after the reading.

When the lesson has been taught, assign the usual follow-up activities.

SILENT

If desired, silent reading may be tested during the same reading lesson. After a pupil reads orally, the group is asked to read a section silently. Record for each pupil: tension, vocalization, finger pointing and rate. Ask each pupil comprehension check questions. Total the results.

A standardized test is another useful means of testing silent reading.

Children's Interests

When we know children's interests and make use of them in our reading programme, much of the success of teaching reading is assured. How can we find out children's interests? An indication will be shown

daily in informal talks, or by a simple questionnaire on "favourites," e.g., Which is your favourite: subject? game? day? holiday? place for a holiday? hobby? book? radio programme? T.V. programme? movie? work? song? pet? friend?

Investigation has proved that high interests for girls and boys of Grade IV-VI age groups are: fairy tales, magic, phantasy, child life in other lands, humour, stories about animals, birds and fish, mystery stories, unhappy stories, work and self-government. Girls, more than boys, like: travel, hobbies, music, art, drama, poetry, success stories and romance. Boys, more than girls, like: exploration, adventure, sports, occupations, science and invention.

The New World Readers for Grades IV-VI contain a rich variety of stories to help satisfy these many interests and needs. The Manuals contain many suggestions for free reading. The teacher should do everything possible to stimulate interest in free reading.

The following chart of reading interests in *Over the Bridge* will assist the teacher not only to "set the stage" for the reading lesson but also to choose a selection in accord with the present needs of the group. It is clear, of course, that no story or poem will appeal to all children in exactly the same way. Therefore these classifications of stories are suggested only for the teacher's guidance and are not to be considered exact and final.

Summary of Reading Interests

1. ADVENTURE: 69, 81, 86, 115, 186, 215, 231, 341.
2. CHILD LIFE:
Children of Today: 177, 204, 309, 321, 331.
Children of Long Ago: 93, 100, 105, 123, 129.
3. FUN STORIES: 34, 194, 266, 280.
4. THE LAND OF MAKE-BELIEVE:
Fairy Tales and Folk Tales: 17, 28, 34, 273.
Talking Animals: 7, 24, 226, 285.
5. SELF-IMPROVEMENT AND SUCCESS: 73, 215, 237, 231, 273.
6. TRAVEL: 237, 245, 250, 255.
7. THE WORK THAT PEOPLE DO: 194, 245, 250, 255.
8. THE WORLD OF LOVELY THINGS:
Beautiful Pictures: 299, 300, 303, 316 (and poetry, e.g. 270).
Music: 292, 374, 375.
Drama: 34, 104, 280, 350, 366.
9. THE WORLD OF NATURE:
Pets: 51, 58, 65, 69, 73, 81.
Animals and Birds: 137, 145, 151, 169.
Natural Science: 104, 156, 264, 303.

Teachers' Reference Materials

LIST OF PROFESSIONAL BOOKS

1. Adams, Fay; Gray, Lillian; and Reese, Dora, *Teaching Children to Read*, 1949, The Ronald Press Co. (General Publishing Co., 17 Street E., Toronto).
2. Betts, Emmett A., *Foundations of Reading Instruction*, 1946. American Book Co. (W. J. Gage Limited).
3. Bond, Guy L. and Wagner, Eva, *Teaching the Child to Read*, 1950, Brett-Macmillan.
4. Durrell, D., *The Improvement of Basic Reading Abilities*, 1940, World Book Co. (W. J. Gage Limited).
5. Fernald, Grace M., *Remedial Techniques in the Basic Subjects*, 1943, McGraw-Hill Book Company.
6. Gates, A. I., *The Improvement of Reading*, 1947, Brett-Macmillan.
7. Gray, Wm. S., *On Their Own in Reading*, 1948, W. J. Gage Limited.
8. Harris, Albert J., *How to Increase Reading Ability*, 1956, Longmans Green & Co.
9. McAllister, *Steps In Speech Training I-V*, Teacher's Edition, Clarke Irwin & Co.
10. McKee, Paul, *The Teaching of Reading*, 1948, Houghton Mifflin Co. (Thos. Nelson & Sons).
11. McKim, Margaret G., *Guiding Growth in Reading*, 1955, Brett-Macmillan.
12. Russell, David H., *Children Learn to Read*, 1949, Ginn & Co.
13. Witty, Paul, *Reading in Modern Education*, 1947, D. C. Heath & Co. (Copp Clark & Co.).
14. Yoakum, Gerald A., *Basal Reading Instruction*, 1955, McGraw-Hill Book Co.

ANTHOLOGIES

1. Arbuthnot, G. H., *The Arbuthnot Anthology of Children's Literature*, Scott, Foresman Co. (W. J. Gage Limited).
2. Hazeltine & Smith, *The Year Around*, Abingdon.
3. Hollowell, L., *A Book of Children's Literature*, Farrar.
4. Hubbard and Babbitt, *The Golden Flute*, Day.
5. Hubbard, Carlisle and Ferris, *My Poetry Book*, Winston.
6. Morgan, G., *Poems for Boys and Girls, Book II*, Copp Clark.
7. Ramon, Sr. M. and Rankin, K., *A Book of Joy*, Ginn.
8. Thompson, Blanche, *Silver Pennies*, Brett-Macmillan.

LIST OF STANDARDIZED READING TESTS

(The Guidance Centre—Ontario College of Education, Toronto.)

1. Dominion Achievement Tests in Silent Reading Grades 3, 4, Type II. Diagnostic Test in Paragraph Reading.
2. Dominion Achievement Tests in Silent Reading Grades 4, 5, 6, Type I Vocabulary.
3. Durrell Analysis of Reading Difficulty: New Edition.
4. Gates Basic Reading Test Type A—Reading to Appreciate General Significance.
5. Gates Basic Reading Test, Type B—Reading to Predict Outcome of Events.
6. Gates Basic Reading Test, Type C—Reading to Understand Precise Directions.
7. Gates Basic Reading Test Type D—Reading to Note Details.
8. Gates Reading Survey for Grades III-X.
9. Iowa Silent Reading Test—Elementary New Edition Revised.
10. Nelson Silent Reading Test III-IX.

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